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The Musical Times

AND SINGING-CLASS CIRCULAR.

JULY 1, 1917.

ELGAR'S 'FOURTH OF AUGUST.'

BY ERNEST NEWMAN.

It will be remembered that Parts II. and III. of Elgar's 'The Spirit of England'—'To Women' and 'For the Fallen'—were produced in May, 1915. Part I., 'The Fourth of August,' which was then not completed, is now published by Novello & Co. Like its fellows, it is based on a poem from Mr. Laurence Binyon's 'The Winnowing Fan.' At last, then, we have the complete work; and the effect of the two that are already known will now be heightened by the performance of them in their proper sequence after Part I. In 'The Fourth of August' the poet greets the sons of Britain who went out to fight that Britain should be free:

She fights the fraud that feeds desire on
Lies, in a lust to enslave or kill,
The barren creed of blood and iron,
Vampire of Europe's wasted will.

He sees the earth's agony under the fine image of the winnowing-fan:

Endure, O Earth! and thou, awaken,
Purged by this dreadful winnowing-fan,
O wronged, unnameable, unshaken
Soul of divinely suffering man.

Upon this poem there follows naturally the song of sympathy with women in the special burden that it is theirs to bear in the war, and then the hymn of pride in and love for the lustrous immortal young who have fallen in the holy cause.

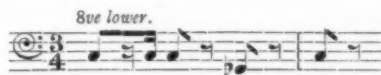
I do not propose here to analyse the new work in the usual style—the time and place for that will come later—but to say a few words of personal impression concerning it. I cannot speak for others; but of myself I can say that the 'Carillon,' 'To Women,' and 'For the Fallen' have been the works that more than any others have strengthened and consoled me in these last three desolate years. Alone among our musicians,—alone, as far as I have means of knowing, among the musicians of any of the belligerent nations,—Elgar has seen this terrible and horrible thing *sub specie eternitatis*. He has been so helpful to us because he has voiced the best that is in us,—a best that, under the moral provocations we have had to endure, has sometimes had difficulty in finding a voice at all. For the first time in the lives of many of us we find ourselves indulging in a national hatred and not seeing any reason to be ashamed of it; for the hatred is not so much that of a mere enemy—England has always been able to admire a fine enemy—as that of an immoral something that has become for the first time in history incarnated in a whole nation, the quintessence indeed of all the qualities in man that man, as an individual, contemplates in himself with regret and shame. What makes our anger with Germany so terrible is that, even in the moments when we have been strained almost beyond endurance, it is a cold, steel-like anger,—the anger one feels against some malevolent thing that is not quite human. It is this sense of being opposed to a foe that combines all the skill of science with the cunning of a maniac and the non-morality of a machine that has made the war a crusade for us, and haloed with an unusual pathos and

holiness the heads of the young who have died for this land of ours. And it is because Elgar has risen, as no other composer has done, and as no mere beating of the traditional patriotic drum could do, to the full height of this sacredness of love and time-transcending righteousness of hatred, that I, for one, accept with gratitude the succession of works in which is so nobly expressed not only our love for our own, but our hatred, not indeed of Germany, but of the foul thing for which Germany has come to stand among the nations.

For that foulness, Elgar has hit upon a peculiarly telling symbol in 'The Fourth of August.' Curiously enough, before the score of this work reached me I had myself been thinking what a pity it is that quotation cannot be put to the same uses in music as in poetry or prose. Even the man in the street knows that there are certain literary phrases that are so perfectly and finally expressive of the ideas underlying them that no one would dream now of attempting to express them in any other way. There are one or two things in music that have the same universal currency and the same satisfying finality: no better symbol could be found for the Protestant faith, for example, than the melody of 'A stronghold sure,' and the quotation of this in any modern work would carry its own symbolism with it to every hearer. Elgar himself, in one of the 'Enigma' variations, has quoted a fragment of Mendelssohn's 'Calm sea and prosperous voyage' with singular felicity. One often feels how excellent a thing it would be if allusions of this kind could be wrought into the texture of modern music, to strengthen it by their appositeness and their familiarity. It has occurred to me more than once of late that a fair symbol of the loathsomeness of the modern German spirit would be the Fafner theme—Fafner after his perversion into the dragon. In the old, merry days of controversy over Wagner, we used to laugh good-humouredly at the commentator—I forget his name at the moment—who said that by lowering the lowest note of the 'Giants' theme a semitone,—from



to



Wagner had suggested that in changing himself from a man to a dragon Fafner had fallen a degree in the scale of life. The idea has a curious appositeness to-day to the case of Germany: it is no longer the generally good-natured, even if slightly stupid, giant that we are contemplating, but the giant sunk to the level of the beast; and it was my idea that one of our composers might make fine play with the surly growling dragon theme as a symbol for the beast that Germany has become. It would be, as it were, turning the enemy's guns on him. But Elgar has chosen a better theme for the purpose. After all, the dragon motive is not wholly appropriate. Fafner is indeed symbolic of militarist Germany in his crass stupidity, the lower than human consciousness that functions in the dull ambitions of his grasping brain, his belief that the lordship of the world is to be given to a beast like him, and his no less mistaken belief that the beast can achieve that lordship by sheer monstrosity of beastliness. But all this, true as it is, does not carry us quite to the end of the Fafner chapter. For with all his faults, Fafner, when he is dying from the blow Siegfried has dealt him, has a sufficient remainder of human feeling

left in him to feel a sort of sympathy for the eager boy who has slain him. The analogy with Germany breaks down: we have yet to learn that any German has felt a pang at the heart at the thought of the children whose murder cries out to heaven against his race: even Fafner, Wagner's last word in brutishness, would not have decorated himself with a Lusitania medal.

And so a more fitting symbol had to be found for Germany, and Elgar has found it in 'The Fourth of August.' The words:

She [*i.e.*, England] fights the fraud that feeds
desire on
Lies in a lust to enslave or kill

are prefaced by the growling in the orchestra of the Demon theme from 'Gerontius' (Ex. 1):

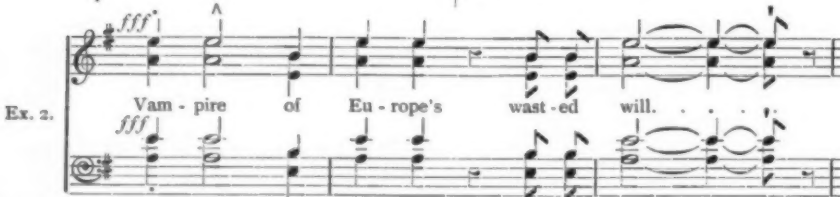
That sullen howl
Is from the demons who assemble there,
Hungry and wild, to claim their property,
And gather souls for hell. Hiest to their cry.
How sour and how uncouth a dissonance.



We shall henceforth listen to the Demons' Chorus with a new imagery flashing across our minds:

Low-born clods
Of brute earth,
They aspire
To become gods,
By a new birth,
And an extra grace,
And a score of merits. . . .

We shall have a new appreciation of the 'con derisione' that Elgar, with a prophetic intuition, has written in the score of 'Gerontius' over the reiterated 'gods'—



And at the end of it all the Demons' theme, as in the oratorio, goes panting and growling into the depths of hell. Out of this murk there then soars the voice of the soprano with the words 'Endure, O Earth,' to the poignant melody that is by now familiar to the reader as that to which the words 'But not to fail' are sung in 'To Women.'

For the rest, it may just be said that 'The Fourth

The solo soprano gives out the words I have quoted from Mr. Binyon's poem to a reminiscence in the orchestra—again prophetic—of the theme of 'Dispossessed, aside thrust, chucked down'; then the chorus repeat the words of the poem to the theme to which the Demons sing:

As if aught
Could stand in place
Of the high thought
And the glance of fire
Of the great Spirits,
The powers blest,
The lords by right,
The primal owners
Of the proud dwelling
And realm of light—

to which words the hearer will, as in 'Gerontius' give an application that the Demons themselves did not intend.

Later the ruthlessness and soullessness of German policy are finely expressed in a double fortissimo in raw fifths:



Ex. 3.

a phr

Ex. 4.

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where

a phrase that finds its culmination in the leading melody of the work:

allargando
ad lib.

Spir - it of Eng - land go be - fore . . . us.

Ex. 4.

p *colla parte.* *ff*

The musical score consists of two staves. The top staff is a vocal line in G major, marked 'allargando' and 'ad lib.', with the lyrics 'Spir - it of Eng - land go be - fore . . . us.' The bottom staff is a piano accompaniment, marked 'p' and 'colla parte.', with a 'ff' dynamic marking. The piano part features a series of chords and moving lines in the right and left hands.

The idiom is of the same homely and direct kind as that of 'For the Fallen,'—a wise choice on the part of the composer, for a work of this sort, designed to appeal to all who feel deeply about the war, must ignore the differences of musical culture among us, and speak a language that, like the language of the greatest lyrics, is just an idealisation of the simple stuff of our common speech. The truest expression of the country's feelings in a time like this is

one to which the simplest soul has the key, in virtue of its simple humanity. That expression I believe Elgar to have found in the four works of his that have been inspired by the war. The utter irrelevance, the too self-conscious egoism of a deliberately super-subtle idiom was shown us some time ago by the 'Berceuse héroïque' that Debussy wrote for King Albert's book.

THE ORIGIN OF THE MAJOR AND MINOR MODES.*

BY KATHLEEN SCHLESINGER.

Fellow of the Institute of Archaeology, University of Liverpool.

It is on the banks of the historic rivers of Mesopotamia, Egypt, and India, on the shores of the lakes of Ancient Greece, that the origin of our major and minor modes must be sought, amongst the peasants and shepherds of remote antiquity who, from the river reeds, made the simple pipes which have played so important a part in the development of music all the world over.

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or channel throughout the pipe. A suitable mouth-piece that will give a full, rich sound by itself, and will play easily when inserted into the pipe, is selected; and some three, four, or more small holes having been burnt through the side of the pipe, the instrument is ready for use. The straw mouthpiece of the kind known as a single or beating reed is, when properly made, a remarkable little instrument, having a wide range obtained (1) by modifying the wind-pressure; (2) by contracting and relaxing the muscles controlling the vocal chords; (3) by shifting the position of the lips on the little tongue; (4) by means of harmonics.

A few specimens of these reed-pipes, some three thousand or more years old, have found their way into our museums, where they remain in their glass

*Miss Schlesinger's article involves the observation of the vibrational or interval relations of a *downward* series. Usually the harmonic series is presented as an *upward* progression of intervals, and as it is not so generally noticed that a series derived from cumulative aliquot parts of a string must necessarily yield the same order of intervals in *downward* progression, a preliminary demonstration of this fact may help some readers to follow Miss Schlesinger's mathematical reasoning.

The upward harmonic series is derived from the automatic division of a bowed string into gradually smaller aliquot parts which produce the following interval progression:

Vibration relation to 1 2 3 4 5 6 7 8 9 10 11 12

† Approximate.

The diagram shows a musical staff with notes corresponding to the harmonic series: 1 (C), 2 (C), 3 (G), 4 (F), 5 (E), 6 (D), 7 (approx. D#), 8 (C), 9 (approx. Bb), 10 (approx. B), 11 (approx. A), 12 (C).

Now divide a string into *any* number of aliquot parts, and consider the intervals evolved as the length of the sections is increased in relation to the first aliquot part. Below we divide a string into twelve aliquot parts (any other number of aliquot parts will yield the same progression of intervals, because the relations to the *first* aliquot part are constant):

a b c d e f g h i k l m n

Say the short section *ab* is G (the space over the Treble staff). Then the longer section *ac*, being twice the length, will yield the octave G below the 'generator' or starting point; *ad* being as 3:1 will yield the 8ve fifth below; *de* 4:1 = double 8ve below; *af* 5:1 = 8ve major third below; *ag* 6:1 = double 8ve fifth below; *ah* 7:1 = double 8ve minor seventh (slightly sharp this time); and so on as shown below:

† Approximate.

The diagram shows a musical staff with notes corresponding to the downward harmonic series: a (G), b (approx. G#), c (approx. F#), d (approx. F), e (approx. E), f (approx. D#), g (approx. D), h (approx. C#), i (approx. C), k (approx. B), l (approx. A), m (approx. G), n (approx. F).

where it will be seen that the intervals progress *downward* in precisely the same order of width as in the ascending series.—[Ed., M.T.]

cases, hugging the secrets of the scales which are all that survives of the music of those ages of mystery.

The time and trouble expended in making careful facsimiles of these pipes, in becoming acquainted with their peculiar characteristics, and with the method of playing upon them, has been more than repaid by the discovery of a wonderful acoustic law underlying the boring of lateral holes in pipes, the application of which forms the basis of our instrumental and sung scales.

ORIGIN OF SCALE FORMATION VISUAL NOT AURAL.

Although a certain knowledge of the science of acoustics is necessary in order to enable us to recover the music of the reed-pipe, no such knowledge was available or requisite for the discovery of its scale. We may assume that the inborn feeling of the eye for harmonious proportions and symmetry possessed by primitive and untutored man guided him in placing the holes at equal distances along his reed-pipe, just as it did when he decorated his pottery with rows of dots, circles, or other symbolical figures equally spaced and symmetrically grouped.

This may be considered as the first cause, quite unrelated in the mind to its effect as sound; thus a system of scales came into being quite naturally, without preconceived musical notions or arbitrary interference, by purely mechanical means, and as a consequence of embodying natural laws.

THE HARMONIC SERIES REVERSED.

The effect upon a pipe of inconsiderable diameter, (say under half an inch) furnished with a suitable mouthpiece, of boring holes laterally at equal distances from the extremity and from each other, which shall also be aliquot parts of the total length, is both surprising and baffling, for the sequence of notes

obtained is unrecognisable and seems at first to have no rational basis.

Yet every pipe so constructed forms part of a logical system based upon the ratios of the harmonic series reversed.

The listener is baffled because the earlier members of the harmonic series are inevitably excluded by the exigencies of the very nature of the pipes, and still more because he very naturally seeks to relate the notes of the scale obtained by uncovering the holes, to the sound emitted by the whole pipe with all holes closed. The generator* or key-note of the reversed series, as well as its octave—and probably the third, fourth, and fifth members of the harmonic series in addition—are unobtainable, for the reason that the holes required to produce these sounds would have to be placed upon the mouthpiece itself, or too close to it to be sounded.

The sequence produced depends upon the aliquot number selected, which determines the rational proportion of the note given by the whole pipe to the absent generator. For example, in making a six-holed pipe, if the distance measured from centre to centre of the holes be the 12th part of the total length, then the sequence begins on the 12th member of the harmonic series, and the holes successively opened give in turn the 11th, 10th, 9th, 8th, &c., reckoned downwards from the hypothetical generator. When so much is understood, the absence of the generator itself is of minor importance, as the tonality can be deduced from the fundamental note of the pipe. If that note as the 12th be G = 96 v.p.s., then the generator of the reversed series must be d'' (or \bar{d}) = $96 \times 12 = 1152$ v.p.s., and the six notes of the pipe will give the following gapped sequence, in the key of D minor, indicated by d' used as key-note (the ratio being an octave of the generator). (Figs. 1, 2.)

FIG. 1.

Gapped Scale obtained from a six-holed pipe divided into twelve aliquot parts.

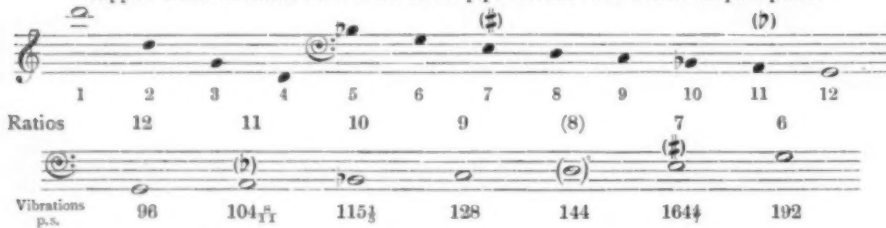
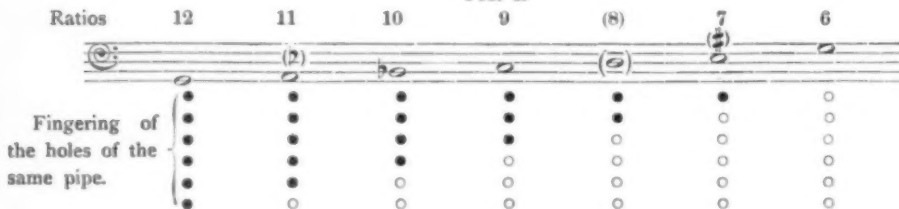


FIG. 2.



Students of ancient Greek music will be interested to observe that the position of the key-note, i.e., the 5th of the sequence, coincides with the position of the *Mese* in the octave scale of the Phrygian mode of the Greeks.

THE MANAGEMENT OF REED-PIPES.

First attempts to manage these apparently simple reed-pipes are not invariably attended with success. The following few hints may, therefore, prove useful.

The mouthpiece is by far the most important part of the instrument—it is the soul of the pipe, but the player must be the master of both.

All laws professing to determine by means of a formula the pitch of these reed-pipes are invariably at fault; the mouthpiece alone determines this important factor.

* This term is used in a free sense as defining a starting-point for calculations.

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
100
mm
Ratio

As an example of this, I may give the measurements of an experimental pipe made by myself. The pipe measures '333 metre to the tip of the tongue of the mouthpiece. This length must be doubled, since a cylindrical pipe, played by means of a reed, behaves as a *closed* pipe with a fundamental an octave lower than that of an *open* pipe of the same length. In addition an allowance of half the diameter of the pipe should be added, viz., '335 + '003 = '338 metre. The formula according to Mahillon would be

$$\frac{340 \text{ m.}}{('338 \times 2) \times 2} = 251.4 \text{ v.p.s., and according to Victor}$$

$$\text{Loret, } \frac{337 \text{ m.}}{('338 \times 2) \times 2} = 249.2 \text{ v.p.s.}$$

The pitch of the pipe would accordingly be 251 to 249 vibrations per second, that is a flattened middle C, whereas the fundamental of my tiny pipe is 8-ft. C = 64 v.p.s.

 two octaves lower.

The tongue of the mouthpiece should be so cut that the lip (not the base) is at a distance of about one centimetre from the natural knot forming the closed end of the straw, and should vary in length between three and four centimetres (1 to 1½ inch). The whole mouthpiece may measure from 12 to 14 centimetres or more in length; the portion inserted into the pipe not being taken into account in reckoning the length of the pipe. Best results are obtained from mouthpieces with fine tongues of delicate proportions and elastic in texture.

Since the opening of a hole virtually means a fresh pipe-length, and the same mouthpiece does duty for all, either the breath-pressure must be varied or the lips shifted to modify the length of the tongue in order to suit new conditions.

A FUNDAMENTAL NEW FACT.

Thoughtful musicians will see that we are dealing here with a fundamentally new fact in the history of music, the full significance of which does not at once become manifest. Here at last is an instrument which preserves intact through the ages the intonation of the music it was capable of rendering thousands of years ago. And although science must be put under contribution in order to discover and understand the scales of the pipes which have long been silent, it is evident that it is unnecessary to postulate an unbroken tradition to explain the survival of such scales in the folk-song of to-day.

Wherever a reed-pipe, or a flute (with certain reservations due to the incidence of the law of

diameters), was bored in the way described above, one or other of the pipe scales in octave or gapped form inevitably resulted and still results.

These scales necessarily imposed themselves upon the untutored musicians who made the pipes and loved their music, and who would have found it extremely difficult to place the holes empirically in the requisite positions for rendering any preconceived musical phrase or scale.

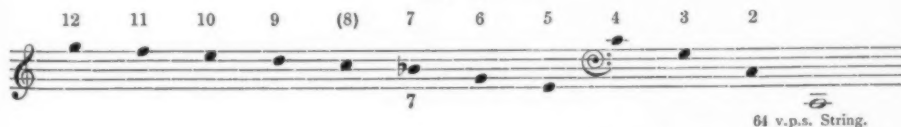
THE PIPE UNIVERSALLY USED IN ANCIENT TIMES.

Since these pipes were without exception the most universally used instruments all over the world from the days when they figured as the ritual instrument in the liturgies of Tammuz, amongst the ancient inhabitants of Sumer and Akkad, some three-thousand years B.C.; in ancient India, in Persia, in China, in Egypt, and in Greece; since they asserted themselves under a variety of names and forms throughout the Middle Ages, and that they are still to be found in rural districts, and amongst primitives at the present day, it is not too much to claim that *their influence may be traced in all known musical systems, and that the pipe-scales form the basis of our own system.*

HARMONIC POTENTIALITIES.

It is not possible in a short paper of this kind to give a full account of the new musical facts presented here, or to point out their total significance. It is not expected that these new facts will at once carry conviction; they will, however, bear investigation, and it will not be possible after reading this paper to the end and giving it fair and enlightened consideration, to dismiss these sequences expressed in some comprehensive mathematical formula, as mere acoustic scales and to relegate them to a pigeon-hole. They have entered the domain of practical musical realities, as will be shown in the book now in course of preparation in collaboration with the composer, Elsie Hamilton. They are not purely melodic, only fit for vocal music and folk-song, but yield harmonic material of great wealth and subtlety. It has been too hastily assumed that Eastern music, which is considered essentially melodic, is incompatible with harmony; that is because the attempt has invariably been made to wed it to harmonies belonging to an entirely different musical system—that of equal temperament, or of just intonation founded upon a single one of these scales. Accompanied by harmonies built up from their own scale-material, melodies in natural intonation have a beauty all unsuspected, and calculated to fire the imagination and stimulate the creative faculties of musicians.

FIG. 3.



The division of a string into twelve aliquot parts. Generation of the reversed harmonic series.

String tuned to C=64 v.p.s., divided into twelve equal parts.



EXPERIMENTS WITH A MONOCHORD.

Some of our readers may find it inconvenient to investigate and verify the natural law which has just been examined in its application to pipes. But they will find it comparatively easy to stretch a string over a resonance box and to use it as a monochord, marking off the measurements on a linen tape or strip of paper, which may be temporarily attached to the box by means of drawing-pins.

If a string measuring 1200 mm. and tuned to C=64 vibrations per second, be touched lightly at one half, one third, one fourth, one fifth, &c., the corresponding harmonics of C ring out clearly when the string is plucked or set in vibration by the bow. But let the string be divided into 12 equal parts, and stopped at a distance of 100 mm. from the end by means of a movable bridge or otherwise; the sound obtained from that small segment corresponds to the twelfth harmonic of C, viz., $G=64 \times 12=768$ v.p.s., and is the *new generator or key-note*, since it determines the tonality (G minor) of the sequence about to be developed from it.

The bridge may now be moved to the second segment, 200 mm., and on stopping the string at this point, a second G in the ratio of 2 : 1 will be heard

one octave below the first, $768 \div 2 = 384$ v.p.s. Stopping the string at 300 mm., and plucking the length corresponding to the three segments, produces C in the ratio 3 : 2, a fifth below the second G, or in the ratio 3 : 1, a twelfth below the generator at the pitch $768 \div 3 = 256$ v.p.s. (middle C). The successive stops may be followed in Figs. 3 and 4. They yield at the fourth segment G, the second octave of the generator, $768 \div 4 = 192$ v.p.s.; at the fifth segment, E \flat , at the pitch $768 \div 5 = 153\frac{1}{2}$ v.p.s., in the ratio 5 : 4, a major third lower, which in relation to the string note C as apparent tonic, provides the minor third characterising the minor mode. The sixth segment gives C, in the ratio 6 : 5, a minor third below, $768 \div 6 = 128$ v.p.s. The seventh segment gives the minor seventh, 7 : 4 of the generator, reckoned downwards, which, as indicated by the superscript sign, is a sharpened A— $768 \div 7 = 109\frac{1}{7}$, since the characteristic flatness of the seventh and thirteenth of the harmonic series is transformed into sharpness by the reversing of the ratio downwards, just as the sharp eleventh, D, is now a flattened second to C, as required by the ratio 12 : 11. At 1200 mm., or twelve increments, the whole string sounds C = $768 \div 12 = 64$ v.p.s., as the twelfth member of the reversed series of the generator G. (Figs. 4, 5)

FIG. 4.

The division of the C string into twelve aliquot parts. The Tropos or sequence founded upon the reversed ratios (octaves form).

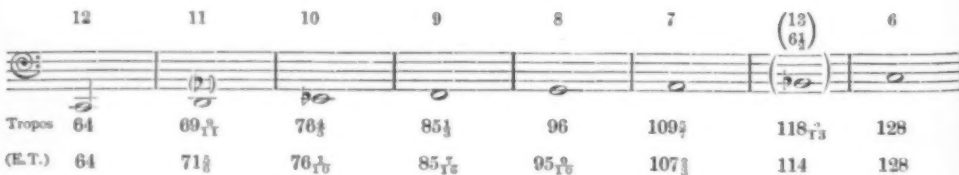
Ratios of harmonic series reversed:



This is a *natural* progressive series, not an arbitrarily selected one.

FIG. 5.

Comparison between the intonation of the Phrygian Tropos (12) on a C string, gapped and octave, with that of the corresponding notes in equal temperament as used on the pianoforte. (Both are given at Philosophical Pitch.)



Now let the procedure be reversed, and instead of *sounding* the segments successively, in arithmetical progression, let these segments be *cut off or stopped* and the remainder of the string set in vibration, commencing with the whole string as 12/12. We stop the string at 11/12, and pluck the remainder (1100 mm. long), which sounds the D given above, as the eleventh reversed of G. The eleventh member of the harmonic series (ascending) makes a very sharp fourth on the fundamental. In the reversed series the same characteristic is observed, but in the opposite

direction, the D forming a sharp fourth with the third octave of the generator G, in the ratio 11 : 8; but the D sounds flat in relation to the tonic or string note C (ratio 12 : 11), as shown in Figs. 4 and 5 where the flattened D, written with a superscript, viz., D \flat , has a vibration rate of 69 $\frac{1}{11}$ v.p.s. as compared with the D of 71 $\frac{1}{3}$ v.p.s. we are accustomed to hear follow C on the pianoforte.* The next stop at 2/12 gives

* It is assumed for the purposes of comparison that the pianoforte is tuned to Philosophical Pitch, which is used throughout the articles. The starting point is C = 1 v.p.s.

the remainder the segment measuring 1000 mm., emitting an E \flat in the ratio 12 : 10 with the apparent tonic or string note C, with which it accordingly forms a correct minor third. In its genesis from its generator, G, this E \flat is seen to be the major third of the ratio 10 : 8, which with the C gives the common chord on G reversed:

8	or 4	G
10	5	E \flat
12	6	C

It is unnecessary to continue the analysis of the process of sounding the remainders of the string, since they can be examined in Fig. 4. It will be noticed that the ratios from 12 to 6, beginning with C, the note of the whole string, produce the octave gapped scale already given in Fig. 1, for a 6-holed pipe, which corresponds to the *Ancient Greek Phrygian Tropos* in G minor. One meaning of the word *Tropos* in Greek is a 'turning' (or reversal), as in *Heliotrope*, a turning towards the sun. The *Tropos* was the birth of the *mode* on the pipes, viz., a modal sequence having a characteristic ethos* due to the choice of the number of the aliquot segments into which the total length of the pipe was to be divided. The choice of the number at the same time determined the key of the mode. For instance, if 12 be the number of the aliquot parts and B the note of the pipe, then the key is F \sharp minor; if 11 be the number and B the note of the pipe, then the key is E \flat minor and the *Tropos* Dorian; if 13 be the aliquot number and B the note of the pipe, then the key is G \sharp (?) minor and the *Tropos* Lydian.

The key-note is always indicated by the ratio 8 or 16, an octave of the generator, which is invariably found to correspond with the Dynamic Mese. This provides a subtle but logical explanation of the true function and *raison d'être* of the Mese, founded upon a natural law.

A complete octave scale of two tetrachords, instead of the gapped sequence given in Fig. 1, in which the gap is formed by the ratios 7 : 6 of a septimal third, may be obtained, as shown in Fig. 4, by halving the increment of distance at 650 mm. and bridging the gap by introducing a B \flat , with a ratio of 6 $\frac{1}{2}$: 4 or 13 : 8, which would occur in the natural scale in the next octave.

(To be continued.)

EDOUARD DE RESZKE :

THE CAREER OF A FAMOUS BASSO.

1855-1917.

By HERMAN KLEIN.

In the days when the De Reszkes came upon the scene there were giants of the operatic stage—giants beside whom it took time for new-comers, however gifted, to grow level in stature. To strive to compete with the great singers until after long years of hard work and experience in the theatre was hopeless and out of the question. Thus Jean de Reszke, who still lives and teaches in Paris (he is nearly six years older than was Edouard), was singing in London as a baritone in 1874, achieving brilliant failures because he was out of his element, a full decade before he made his first big success as a tenor in Paris, and thirteen years prior to the memorable Harris season at Drury Lane, when he and his brother at last really came into their own, and laid the foundations of their universal fame.

* Ethos—the psychological effect of a mode 'by virtue of its formal essence' (Aristoxenus).

For Edouard de Reszke had also been here before.* With a four years' stage career behind him he had made his début at Covent Garden in 1880 as Indra in Massenet's 'Roi de Lahore,' a novelty of the previous season, with Gayarre, Lassalle, and Albani in the principal parts. But the Polish *basso cantante* did not set the Thames on fire. He was recognised as an artist belonging to the genus 'useful.' Above all, his rich, full voice had a haunting quality, a penetrating beauty of timbre, which it owed quite as much to nature as to art. During the last five seasons of the Gye régime he appeared in an extensive round of characters, proving always competent, always acceptable, always hardworking and sincere. Surviving *habitudes* of that period—among them the present writer—easily recollect the delightful Italian purity of his *legato*, the charm of his phrasing, the ease, distinction, and authority of his style. In parts like St. Bris ('Les Huguenots'), the Count Almaviva ('Figaro'), Walther ('Guillaume Tell'), Basilio ('Il Barbiere'), and Alvisé ('La Gioconda'), he was quite unsurpassable. But his Mephistopheles had yet to mature; there the memory of the 'giants' was still vivid and hard to efface.

However, one noted that his art was constantly improving. During these years, between seasons, he was singing regularly in Paris (Théâtre des Nations), acquiring the best attributes of the French School and adding to his repertory operas such as 'Sigurd,' 'Hérodiade,' 'Simon Boccanegra,' 'Aben Hamet,' and 'Le Cid.' It was in the last-named work, in November, 1885, that his brother Jean, creating the title-rôle, won his first genuine triumph as a tenor and became the prime favourite of Parisian opera-goers. This, by the way, was not at the Italiens, but at the Opéra (that is, the Académie Nationale de Musique), where Edouard had made his début as Mephistopheles in the previous April. Then, a couple of years later, came Harris's season at Drury Lane, already referred to, when the two brothers, after a sensational opening (June 13, 1887) in 'Aida,' appeared together in 'Les Huguenots,' 'Faust,' and 'Lohengrin'—all sung in Italian—and by means of their magnificent voices and superb art helped to rekindle the dying flame of the lamp of Opera in this country. The immediate outcome of their triumph was the reopening of Covent Garden in 1888 and an added quarter of a century of existence for 'fashionable' and polyglot opera on the grand scale.

From that date it is almost impossible to differentiate between the careers of the two brothers down to their farewell of the stage, or even down to the tragic moment when the beginning of the war found them cut off from each other—Jean teaching in Paris: Edouard a prisoner with his wife and daughters on his estate at Garnek, in Poland, where he eked out a precarious existence until he died on May 25 last.

What a richly-endowed musical family were these De Reszkes! The sister, Josephine, who was heard at Covent Garden as Aida in 1881, was a fine dramatic soprano; she retired, however, when she married the Baron de Kronenberg, and died at Warsaw in 1891. There was, or is, a third brother, Victor de Reszke, who also had a good voice, but he never became a professional singer. He visited Jean and Edouard the year after they first became favourites here. They were men of singular refinement, intelligence, and taste, and it was a privilege to be in their society, to listen when they discussed their art and the technique of the singer or

* He was born at Warsaw, December 23, 1855, and studied singing in Italy under Ciappei and Coletti. His brother Jean also gave him some hints, but never claimed to have been one of his teachers. He first appeared on the stage as the King in 'Aida,' on the production of that opera at the Théâtre des Italiens, Paris, April 22, 1876.

the actor. The great baritone, Lassalle, was at this time the constant companion of the two Polish artists, and they became known as 'le grand trio.'

An incomparable trio, indeed, they were! To have heard them together as Faust, Valentin, and Mephistopheles, or as Raoul, de Nevers, and Marcel, was an unforgettable experience. Later on came Plançon; but it was no longer quite the same thing. Like Edouard, he was a *basso cantante*, and their repertoires were nearly identical (bar the German, which the Frenchman barely touched), so that when Lassalle left, Plançon could not replace him, and the 'grand trio' became a thing of the past. To assert, however, that Edouard's fame was second only to that of Plançon (vide *The Times* memoir on the 1st ult.), was surely a complete reversal of the actual positions. Plançon, admirable artist and *grand chanteur* himself, always 'took off his hat' to Edouard. And he was right.

Apart from his glorious organ, Edouard de Reszke possessed in an amazing degree the rarest attributes of the *bel canto*. Thanks to his marvellous breath-control, his command of tone-colour, and his vocal agility, he could sing as lightly and delicately as a woman; or, when he pleased, he would emit a volume of rich, sonorous, powerful tone capable of penetrating through the loudest crashes of the modern orchestra. This was only one of the secrets of his remarkable versatility. Not alone as a singer but as an actor he had the gifts that enabled him to range with equal facility 'from grave to gay, from lively to severe.' His comedy was never heavy; that it was unctuous and full of humour, witness his Leporello, his Basilio, his Plunket; that it could combine the genial and sardonic with the dignified and picturesque, witness his striking Mephistopheles, modelled on Faure's original, yet having in it something of the dæmonic

that Chaliapin put into Boïto's Mefistofele. Faure, Rota, and Plançon may have sung the Serenade as well, but no voice ever sounded at once so beautiful and so forbidding in the Church scene as Edouard's. His Frère Laurent in 'Roméo' was a simple joy.

His best proof of all-round genius (as in the case of Jean) came in the early 'nineties, at about the time when the brothers went to America for the first time. It was then that they dropped Wagner in Italian, studied him in his own language, and appeared with success in some of his noblest creations. Even the Germans had to admit the beauty of Edouard's Hans Sachs, the pathos of his König Marke, the rough grandeur of his Hunding and his Hagen. It was amid the glory of these later impersonations that he quitted the stage when Jean left it, in 1905; but he continued for a time to appear at concerts, and on one memorable occasion he took part in a performance of 'Il Barbiere' in the tiny theatre attached to his brother's house in the Rue de la Faisanderie, when the Rosina was no other than Madame Adelina Patti. Two illustrious artists then bade farewell to opera on the same night.

Much might be written of Edouard de Reszke as a man and a friend, but space does not permit. Let me, in conclusion, quote the following lines from *Le Figaro* of June 1:

Every admirer of this great artist, who was at once a born gentleman and a noble-hearted man, will be grievously pained by the news of his death, happening as it did during this period of grave crisis, far removed from many who were dear to him, under conditions that deprived his brother Jean, the faithful and glorious companion of his brilliant career, of the consolation of being able to aid him in his last days and to close his eyes at the end.

A NOTE ON THE TUNE, 'WIE SCHÖN LEUCHTET DER MORGENSTERN.'

By C. SANFORD TERRY.

To Philipp Nicolai are attributed two of the finest German hymn melodies, 'Wie schön leuchtet der Morgenstern' and 'Wachet auf, ruft uns die Stimme,' of the first of which Bach makes considerable use. In my notes upon the melody ('Bach's Chorals,' Part II., page 130) I remarked that the tune improbably was original, though it is very generally attributed to Nicolai. I pointed out, moreover, that phrases of it are found in the 14th century Christmas Carol, 'Resonet in laudibus,' a resemblance which, I have since discovered, had already attracted the notice of Wilhelm Bäumker. But it is possible to be more

precise: a melody printed by Zahn (No. 1705), which I had overlooked, completes the materials out of which Nicolai would appear to have constructed his famous tune.

The melody, set to Psalm 100, 'Jauchzet dem Herren, alle Land,' is in Wolff Köppl's Psalter, printed in 1538, sixty-one years before the publication of Nicolai's hymn in 1599. It consists of five lines or phrases, the first, second, and fifth of which, it will be observed, are practically identical with the first half of Nicolai's tune:

'JAUCHZET DEM HERREN, ALLE LAND' (1538).

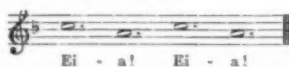


By repeating the three appropriated phrases Nicolai obtained a musical setting of six of the ten lines of his stanza. For the seventh, I suggest, he was drawn to the old carol 'Resonet in laudibus' by the likeness of its opening phrase to that of 'Jauchzet dem Herren':



Re - so - net in lau - di - bus.

Be that as it may, Nicolai picked out for his seventh line the carol's bold phrase:



For lines eight and nine he was thrown upon his own resources, owing to the metrical dissimilarity of his hymn and his models; hence, probably, the pedestrian phrases to which those lines are set. For his last

line, phrases four and five of 'Jauchzet dem Herren' appear to have furnished the materials.

The exceedingly effective result of this musical carpentry was the melody:

'WIE SCHÖN LEUCHTET DER MORGENSTERN' (1599).



Occasional Notes.

OPERA IN ENGLISH.

The Opera-in-English seasons now taking place in London provoke the customary obvious comments on the insufficiency and occasional absurdity of translations. But with a cosmopolitan (minus British, alas!) repertoire performed by British-speaking singers there is no other course practicable than to sing in one language. It would be unreasonable to demand that French, Russian, and Italian (to say nothing of German) operas should be all given in the language in which they were composed. Our singers are proving their capacity as fine vocalists and good actors; but even if individuals could sing in other languages besides their own, it would be difficult for the whole company to rise to this height. Besides, does it matter so very much? Can the keenest ears catch a tenth of the words sung in any language in operatic performances?

THE CINEMATOGRAPHIC VOCAL WOBBLE.

Why do so many singers, eminent and otherwise, persist in using the vibrato wobble! It is certainly not adopted in order to afford pleasure or satisfaction to auditors, for they condemn it with unanimity. We must admit that vibrato delivery may be a means of the self-expression of highly strung emotion, but when a request to 'pass the salt' is made with passionate and tearful intensity the sense of the ridiculous is stirred. Who brought the fashion in! It was evidently current in Mozart's time, as in one of his Paris letters he says:

Nothing can be more truly odious; besides, it is a style of singing quite contrary to nature. The human voice is naturally tremulous, but only so far as to be beautiful, and it is imitated not only on wind instruments but on stringed instruments, and even on the pianoforte. But the moment the proper boundary is passed, it is no longer beautiful, because it becomes unnatural. It seems to me then just like an organ when the bellows are panting.

Punch reads the *Musical Times*—THE *M.T.* even the small type articles. This is PUNCHED. all to the good. In its issue for June 13 it quotes the following:

You will find that the men most likely to get off the note are those who never get on to it.—*Musical Times*. And the comment made is that:

The real question is how those who never get on to the note contrive to get off it. But the quotation is incomplete, for immediately after 'never get on to it' the *M.T.* says 'at the beginning of a sentence.' The complete extract is a familiar way of describing the circular tour some singers will make round the centre of a pitch.

The *Lausanne Exchange* reports that one hundred-and-twenty members of the famous Vienna Glee Club who have just finished a tour in Switzerland, were

* In a letter to the *Observer* (June 24), Sir Thomas Beecham states that he is preparing four British Operas.

searched at the frontier on their homeward journey, with the result that the following foodstuffs were discovered: Four hundred pork sausages, sixty-five pounds of ham, ninety pounds of rice, and a large quantity of potatoes. The travellers explained that the food was for use on the journey, but the authorities confiscated it. We mention the incident chiefly in order to thank the seventeen correspondents who sent us versions of it, each one pointing out that the Glee Club proceeded to Austria Hung(a)ry.

VICARIOUS GENEROSITY.

Mr. William Boosey has started a new discussion on a perennial topic. He rightly and warmly protests against the rampant pressure put on professional singers to perform gratuitously at the numerous concerts (never before in our history were there so many) organized, sometimes ostentatiously, for charitable purposes by well-meaning folk. He excepts concerts given in hospitals. He says:

The ordinary war charity concert victimises cruelly a generous profession, and I should like to ask if it is not possible for a few prominent leaders of society to agree among themselves not to lend their names in future to any charity concerts at which the only payment artists receive is a 'Thank you for your kind attendance,' even if as much as that.

He asks whether it is too much to expect that at least a beggarly ten per cent. of the profits should be set aside to pay concert-artists a bare living wage. Mr. Boosey's letter elicited sympathetic replies from concert-organizers like the Hon. Mary Portman and others who have duly recognised the claims of the musical profession. The most notable of the statements is that made in the following letter from Sir Hubert Parry to the *Daily Telegraph*:

CHARITY PERFORMANCES.

With reference to the letter from Mr. William Boosey, about the unfair way in which well-known singers and performers are made use of by rich people to gather in funds for charities, often with hardly so much as a word of thanks, it might serve to save possible misapprehension, that musical artists' interests are not looked after, if it was more generally known that the Music in War-Time Committee of the Professional Classes War Relief Council has for over two years been getting work for those who have been affected by the war, and has during that period provided 7,880 paying engagements, representing £10,000. It might also afford musical artists, whose livelihood has been hindered by the war, and who happen not to have heard of the Committee, the opportunity of knowing of its existence, and that it is always glad to be of service to them.

C. HUBERT H. PARRY, Chairman, Music in War-Time Committee.

W. G. ROTHERY, Secretary.

13 and 14, Prince's Gate, S.W. June 7, 1917.

This brief summary of the great work done by the Committee will doubtless be a revelation to many persons.

Church and Organ Music.

FAIR-PLAY FOR THE ORGAN.

BY HARVEY GRACE.

Dr. Bairstow then referred to the question of the noise that was often heard during the organ voluntaries at York Minster. He wanted people to ask themselves if it was likely that the Dean and Chapter would spend £4,000 or £5,000 on an instrument for covering up noises.

The above extract from a recent issue of the *Yorkshire Herald* serves to remind us that although we call the organ 'the king of instruments,' we give it anything but regal treatment. The kind of thing Dr. Bairstow protests against is now so common that most organists would feel something like a shock if they found silence and attention among such members of the flock as had not been 'played out.' The fact is, most English people are taught to regard the organ as a stop-gap, an accompanying machine, a contrivance for providing effective ecclesiastical background for such works as Handel's *Largo* or the Bach-Gounod *Meditation*, as a filling and satisfying accessory when even the full power of a modern orchestra is not sufficient for the composer to express himself withal, as a provider of rich and rolling sounds to which the faithful, their devotions done, may step briskly again into the world, if disinclined for a chat in the nave,—in short, as anything but a noble instrument worth listening to, both on its own account and for the sake of the fine music written for it.

Perhaps one cause of the trouble is the fact that this fine music is not so often played as it should be. Probably no other instrument suffers so much from the poor choice of works on the part of players of repute. No pianist (even in a small country town) who wished to be taken seriously would play in public such a piece as, say, 'The Maiden's Prayer'; nor would a violinist under similar circumstances choose to be heard in a series of farmyard imitations. Yet there are organists of more than merely local reputation who make no bones about playing music of as low a standard as these now discredited strains.

Nor can we wonder at the organ being snubbed when leading concert-givers and conductors still regard it merely as a 'noise-coverer.' In this respect London is worse than some provincial towns. At the latter an organ solo at a good-class concert is not uncommon, but whoever heard one at Queen's Hall or at the Albert Hall? Stay! Let me be fair. I remember two at the former place. I give the titles, so that the reader may see how the organ was enabled to hold its own in a fine orchestral concert: *Andante* and *Allegro*, F. E. Bache; *Festive March* in D, Henry Smart!

At the Albert Hall, recitals are frequently given before the Sunday afternoon concerts. We organists cannot help asking how it is that the instrument is worth listening to for twenty-five minutes before the concert begins, but not good enough to be given even a five-minutes' hearing afterwards? Only organists allow their art to be used in this way. Ask any other soloist to be a mere *hors d'œuvre* instead of a main dish or a sweet . . .

The organ comes in for shabby treatment in other respects. The neglect of it by many modern composers is perhaps due in part to the traditional artistic disrepute of organs and organists. When they do write for the instrument this branch of their work is rarely given the serious attention it deserves. For example, I take down my 'Grove,' bent on learning something about Mendelssohn's

organ-music. I find eight columns devoted to his compositions: the 'Songs without words' claim one of these columns, but of the organ works there is never a word! Yet who can question that the six Sonatas and the three Preludes and Fugues show the composer at his strongest and best, as surely as the pianoforte works do the reverse? Even that enthusiastic biography, Vincent D'Indy's 'César Franck,' leaves something to be desired in this respect. Of the 'Three Chorals,' only the first is discussed at all, while the other organ works (which many of us consider even finer) receive very scanty notice. I have often read long accounts of Franck in analytical programmes, in which not the slightest mention was made of his connection with the organ. True, one of his organ works, the 'Pièce Héroïque,' has been played at the Queen's Hall, but only in a not very effective orchestral arrangement. Similarly, Queen's Hall audiences have now had many opportunities of hearing a certain great Toccata in F, as arranged for orchestra by Sir Henry Wood. When will they be allowed to hear it as written for the organ by John Sebastian Bach? Returning to 'Grove,' and looking up the article on Saint-Saëns, we may read much of his skill in playing the organ and pianoforte, of his operas, his travels, his literary ability, of his &c., &c., but his organ-music is not considered worthy of mention beyond inclusion in the list of works at the end; and yet his twenty organ pieces contain music of as high a class as anything else in his output. The article on Saint-Saëns in Hervey's 'Masters of French music' also says no word of his organ-music. In this book Franck comes in for passing reference as the founder of a School, and English readers are advised to make acquaintance with his choral works, his Violin Sonata, and his Prelude, Fugue, and Choral for pianoforte. But there is no mention of his having written for the organ.

I am sorry to see, too, that M. Jean Aubrey's long and otherwise comprehensive article on modern French music in a recent number of the *Music Student* includes no reference to the remarkable works for organ produced in France during the past few years. He would probably be surprised at the number of English musicians, not confined to organists, who are keenly interested in this branch of French composition.

Musical historians almost invariably snub the instrument, so it is not surprising to find the recently published 'History of Music,' by Stanford and Forsyth, hardly giving it a fair show. Thus Mendelssohn's organ-music is again passed over, though it is almost certainly the part of his work that will live the longest. The slight is particularly unfortunate when we bear in mind Mendelssohn's fondness for the organ and its music. (He was one of the greatest of players too, not only by the grace of God, but by dint of hard work. 'I practised so hard for eight days,' he wrote to his mother *apropos* his recital for the Bach Monument Fund, 'that I could scarcely stand upright, and walked nothing but pedal passages in the streets.') Is it not a pity that biographers should thus ignore the works in which, as we know from his letters, he felt great pride?

Also, the Stanford-Forsyth 'History' makes no mention of Josef Rheinberger, save in the long list of composers at the end of the book. Yet he wrote twenty Organ Sonatas and about a hundred detached pieces, besides some works for organ with other instruments. Of the generally high level of this great mass of music there is surely no question. Can we doubt that a composer who wrote a hundred-and-twenty equally good works for pianoforte or violin would receive honourable mention therefor? The 'History' gives us

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a great deal about Franz and Loewe, and even compares a few lines for Kistler, Bungert, Schillings, and Kienzl. But which is most heard in England to-day (and deservedly), the organ music of Rheinberger or the songs of Franz and Loewe? At first one is disposed to say that the organ is rarely well treated in books of this kind because the authors know little about the instrument. But in this case one of them is, or rather was, an organist, and has moreover written some fine organ works.

In Dr. Walker's 'History of Music in England' the references to the organ are so slight that the subject does not appear in the index. And if you consult the very interesting volume of lectures given a few years ago before the Worshipful Company of Musicians you will find a heap of information on English music of almost every kind but that for the organ. It seemed to be taken for granted, too, that we were eager to hear about the hydraulus or water-organ of the ancients, but the splendid results of the inventiveness and industry of our native organ-builders were not thought worthy of a lecture.

One would hardly expect to find this neglect of a composer's organ music when that composer happens to be John Sebastian Bach. But Mr. H. Heathcote Statham, in his interesting book 'The organ and its position in musical art,' tells us that when the Bach Society arranged a Festival in the composer's honour the scheme at first contained no organ solo! 'When the absurdity of this was pointed out, and it was urged that you might as well omit pianoforte music from a Beethoven Festival, an organ composition was introduced into the programme. And what was it? Not one of the great works, but the early *rococo* Fugue in E, with the subject commencing:



'A well-known professional musician who was with me at the concert [Mr. Statham goes on to say] told me that when he was studying Bach's organ music at a German Conservatoire his instructor advised him to neglect this composition, as it was not worth serious attention. And this was what the London Bach Society selected to represent Bach's organ music!'

At the second Festival the committee improved to the extent of choosing the early D minor Toccata and Fugue. But brilliant and attractive as that work is, it can hardly be considered to be in the first flight. I dig up this piece of history to show the kind of tradition that the organ and its literature are suffering from to-day.

The mention of Mr. Statham's book reminds us of his idol, W. T. Best, who, both as artist and executant, was worthy of a place among the greatest musicians of his period. But we know that neither in his lifetime nor since has he received as much honour and glory as if he had been a pianist, fiddler, or singer of equal or even less ability. There are to-day at a modest computation a half-dozen organists in England fully as worthy of engagement as soloist at any concert. When will they be asked to do more than play at free, or almost free, municipal entertainments, or provide music to cover up noises?

Owing to the increased vulgarization of the instrument, brought about (1) by its use in some picture theatres (I recently heard a miscreant accompanying Mr. Chaplin's antics with 'fancy' stops on the swell!); (2) the flood of new music designed chiefly for the exploitation of its accessories and imitative stops; and (3) to its association with functions religious and otherwise at which there is

no charge for admission, the organ seems likely to suffer now not from neglect, but from the contempt brought about by cheapness and familiarity. How are we organists to obtain fair-play for it? So far as the slights of musical historians and writers generally are concerned we can do no more than protest. In regard to the public the remedy is largely in our own hands. We must play good music only, and must refuse to play it under circumstances that will not allow it a fair hearing. If concert directors do not want the organ, let it remain dumb. If they admit its attractive power (as they seem to, though grudgingly) they should be prepared to give it a place in the programme. If they want merely a supply of regulated noises under cover of which people may walk and talk, there are excellent steam-driven contrivances, in high favour with the patrons of roundabouts, which will supply their needs and a bit over at a moderate cost.

As for church voluntaries, we shall probably get folk to take them more seriously when we do so ourselves. It might be well to give up conventional and superfluous meandering during the departure of the choir, and to allow a further minute's silence before beginning the voluntary. Organ music has lost prestige through the undue amount of 'filling-in' and indifferent extemporisation, and congregations have come to regard it as mere padding and stopgap. Also, we might with advantage publish a monthly list of voluntaries in our parish magazine, or post it in the church.

Finally, when we have got our audience, we must lose no chance of showing them that they are listening, not to a cunningly-contrived musical box, or to a collection of orchestral and other imitations, but to a solo instrument which, as a medium for music of lofty and serious aim, is second to none.

ORGAN ACCOMPANIMENTS AND THE 'CATHEDRAL TRADITION.'

BY BERNARD JOHNSON.

One of the great glories of our national musical life is the beauty of the musical portion of the services in our great cathedral churches. Drop in for Matins or Evensong at any English Cathedral, and you shall find a service conducted with dignity and reverence, with the music, generally speaking, a perfect model of refinement and good taste. One likes to think of the long line of cathedral organists contributing, each in his generation, towards this achievement, in a succession almost unbroken since the days of the Tudors. Among the many traditions handed down to us by our musical forbears, a very definite decree has gone forth in regard to the use of the organ as an accompaniment to Divine worship.

For a variety of reasons—of which probably the absence of total contrast in the earlier instruments is not the least important—the custom has arisen of confining and subduing the organ accompaniment to what is practically a monochrome. And one would not have it otherwise. With a highly-trained and efficient choir, able to make its effects without aid from the organ, quiet, neutral tints form quite the most effective 'back-cloth,' as it were, to the vocal picture. Moreover, such reticence is thoroughly in keeping with our national habit of reserve in matters religious, which reticence finds its expression in the plainness of the architecture and in the absence of tinsel and display in the furniture of these great churches. But when one comes to consider the case of an ordinary parish church or a Nonconformist chapel, the point is at least a debatable one whether a mere slavish imitation of what we may call the 'Cathedral tradition' is not only inadvisable, but positively harmful, and I am not at all sure that (1) the type of service which one often hears is the best that can be devised, or (2) that the organs to be found in these places of worship

are being used to the best advantage. It is with the latter of these two points that I wish particularly to dwell upon, but a word may perhaps be said as to the former point. There is, in my view, only one type of place of worship where a full cathedral service can with propriety be aimed at, and that is a college or school chapel. There the educational aspect of the matter comes in, and it would seem not only appropriate, but highly desirable, that as much good music should be given as is possible, taking into consideration the material available and the time set apart for choral study.

An exception might also be made in the case of the Mother Church of a great city, where the pious generosity of its citizens may have endowed a choir of professional singers, and thus established a condition of things in some way comparable to that obtaining in a cathedral church. In that event such a church becomes a sort of local cathedral, and serves as a pattern, not, indeed, of the *type* of service to be aimed at by the other churches in the city, but of efficiency in the rendering of those portions of the service which both must have in common.

But the position of the ordinary parish church or of the Nonconformist chapel is widely different, and I reach one of my points—viz., that the attempt to ape the cathedral service leads too often straight to disaster. One frequently hears complaints of the 'coldness' of many of our services: Is it surprising that a slovenly rendering of Versicles, Responses, and Psalms (seldom rehearsed) by a none too competent amateur choir, hymns so tamely accompanied that to raise one's voice is to render oneself conspicuous, and (worst of all) the 'rendering' of an elaborate 'setting' to the Canticles or of a difficult anthem by a choir not nearly up to its work, should prove utterly uninspiring and cold? How much better would have been the substitution of simple chants to the Canticles, and of a hymn for the anthem. And might not the organist bear in mind (1) that if he wishes the congregation to join in the singing of the hymns, Canticles, and Responses—as they should—he *must* give them more support; and, in fact (2) that he is no longer accompanying his choir of, say, twenty or thirty singers, but the whole body of people present. And thus I arrive at my second point—viz., that in the matter of the use of the organ in places of worship other than cathedrals, college chapels, &c., as mentioned above, the slavish imitation of Cathedral methods is neither expedient nor artistic. It is possible to play hymns, for example, in such a manner as to *compel* the people to sing, and this without putting any undue strain upon the wind supply of the instrument. Later on I hope to make a few observations on the subject of accompanying a large congregation, but I must first deal with a very common objection to the elimination of anthems and 'settings,' which I confess is not unattended with difficulty.

The argument is that amateur choirs will not attend rehearsal merely of hymns and psalms, but that they must have something in the way of more elaborate music to 'go at.' This state of things can, I think, be met by the establishment of definite musical events to be held at various seasons of the year—Advent, Lent, Easter, Harvest, Patronal Festivals, &c.—when special musical services, and even Cantatas, might be given. The rehearsals for these happenings might occupy, say, half of the usual time given to the weekly practice, and the leisurely study of such music would tend to produce the best results. It is useful also to have up one's sleeve, as it were, one or two anthems for such occasions as marriages or deaths among the congregation, when the rendering of such a work (in the latter case impossible at a moment's notice) would be regarded as a mark of respect, especially where anthems are an unusual and infrequent occurrence. Amateur singers are proverbially difficult to deal with, but I have never found it impossible, by the use of a little judicious tact, to persuade a choir that the weekly meetings are primarily for the study of the best music, and not necessarily for the purpose of public display. Once that atmosphere is established, one is halfway towards one's goal. In the matter of attempting to imitate cathedral methods without considering the great dissimilarity of the conditions, it is impossible to hold the clergy themselves guiltless. Take a simple case in point. A country vicar visits his Cathedral City and hears a service: he is impressed with the beauty of the singing, and takes a special fancy, let us say,

to some chant: this he unearths and hands to his organist with the request that it shall be put into use as soon as possible. What matters it to him that one of the reciting notes is C or D, and that his choirboys are none too well informed on the question of the management of the 'break' of the voice. The tears and entreaties of his organist only make him the more determined to 'gain his point,' as he puts it, and if things go badly, as they are bound to do, poor Mr. Blank, F.R.C.O., is credited with the amiable intention of purposely queering the pitch. To my mind, the blind worship of the cathedral tradition is a fatal blunder all round.

Now as to the use of the organ to accompany what is known as a 'Congregational Service.' Granted that the organist takes the view that he is out to help the people to sing heartily, I venture to offer some suggestions the adoption of which I have found of the very greatest use in my own experience. My privilege is to accompany (or lead, if you will) a congregation of some 3,000 people every Sunday night, and although Nottingham is not Yorkshire in point of tonal quality and volume, the singing of our vast congregation is a musical experience which once heard is not easily forgotten. I will deal only with hymns. The great point to be considered is *Pace*. Here your choir can be of immense help. Let the hymn be 'given out' at the exact pace you intend that it shall be sung, and let your choir work in co-operation with you in setting and maintaining that pace, and you will have far less necessity for using a great amount of organ-tone. The great point is never to give way to the congregation's tendency to drag the pace. If they know you will never give the inch, they will soon learn that it is useless to attempt to take the ell. Be careful to warn the choir to pick up the original pace after, say, two lines of *meno mosso*, which sometimes occur in hymns with a refrain, otherwise rallentandos at the end of each verse are to be studiously avoided. Sometimes choir or congregation, or both, are lazy. In that case sail serenely on and keep your pace; do not demean yourself by pulling them along with staccato chords. There will be a muddle for a moment, but they will know whose the fault is, and the rest of the hymn will be saved. There is always more to be feared in the way of dragging in a hymn in three-time than in one in two or four, because the accents are farther apart; and of this the choir should always receive due notice, so that they may be alert to help out the organ. Once get a swing on, and one can often cease playing for one or even two verses, when everyone is in good form. An organist should keep his wits about him, and learn to feel the pulse of his congregation in such matters.

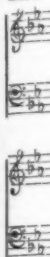
The employment of occasional unison-singing is often most effective.

My plan is, when I want a verse in unison, to play the first three or four notes in octaves, and the choir know that that is a signal for them to switch off into unison-singing. By this means I am able to follow the mood of the moment and to turn on the unison tap at will. I need hardly say that the question of the compass of the melody must be considered in calling for unison-singing.

The question as to how far the accompaniments should be elaborated is a vexed one, and can only be left to the taste and discretion of the individual player. My own feeling is that one should suggest atmosphere rather than attempt actual portrayal. For example, to my mind a shake on the piccolo stop to imitate the 'birds with painted plumage gay,' or rapid arpeggio passages at the words 'What ringing of a thousand harps,' would be unspeakably vulgar, while on the other hand, to accompany the words 'though the darkness hide Thee' quietly on the Swell with a 16-ft. on the manual and perhaps a soft 32 on the Pedal would be both appropriate and would help to create the proper atmosphere. Elaboration can be secured further in two directions, harmonic and melodic. Occasional unison-singing gives one an opportunity for the first, but there are further chances even here. The limitations of four-part vocal writing are such that quite frequently extra notes can be introduced with delicious effect. Such a case is to be found in Wesley's well-known 'Aurelia,' where the last chord but one in the last line but one could carry an E natural leading to the F of the melody of the next chord. Thus:

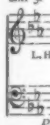
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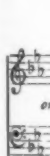


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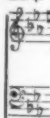


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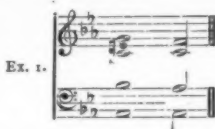


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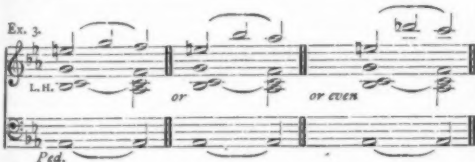
Again, in a hymn-tune by Smart the extra notes, printed in small type, are possible:

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Numerous instances of this sort of thing will no doubt occur to your readers, and in such filling-up care should be taken not to employ the device for *every* verse. It is as well now and then to let people expect it and *not* get it.

Lastly as to melodic variety, I must confess to being heterodox (judged from the cathedral standpoint) in the matter of the employment of passing-notes and of counter-melodies. I find from experience that not only does the practice not hinder the singing, but that it actually lifts it up on occasion. It is really astonishing how much a large congregation will bear in this direction without being bowled over. The great point here is firmly to sustain with the left hand and pedal the actual vocal parts; then one can do almost anything with the right hand without disturbing the equilibrium of the singing. Taking the two chords from 'Aurelia,' quoted above, here are some examples of the method of treatment to which I refer:



Finally, starting from the same point in the same time, I give an example of quite an elaborate treatment from there to the end of the tune:



It must not be thought for a moment that such highly elaborate treatment is advocated for every verse or even for many verses in a hymn. Many hymns, indeed, do not lend themselves to any such device at all. The contention is that

in a long hymn, especially following a verse sung without organ, the emotional treatment I have attempted to outline communicates itself instantly to the congregation, and gives enormous impetus to the singing.

It is to be feared that these doctrines will be considered unsound and unwholesome (or even worse) by those organists who have been trained on cathedral lines. Trained in this school myself, I have attempted in the opening paragraphs of this article to show the admiration and respect I feel for the soundness of its methods *when applied to a cathedral service*. But just as no painter of theatrical scenery would attempt to employ the methods of the water-colour artist, so no organist can hope to induce a large congregation to sing if he rigidly adheres to the cathedral tradition in the use of his instrument. Once accept the principle that people *ought* to be encouraged to sing in our places of worship, and it seems to me that the 'water-colour' method must go by the board.

SOUTHWARK DIOCESAN PLAIN-SONG SOCIETY.

The second annual Festival of this Society took place at Southwark Cathedral on Saturday, June 9, when solemn Evensong was sung by fifteen choirs. The proper antiphons were sung to the Psalms and Canticles, the latter being set to plain-song alternating with simply polyphony by Byrd and Patrick. The two hymn-tunes used were Orlando Gibbons's 'Song twenty-four,' and John Dowland's setting of the 'Old Hundredth.' The service was a striking proof of the dignified results to be obtained from simple music well sung. Mr. E. T. Cook conducted, and Dr. Sydney Scott was at the organ. There was a large congregation.

ORGAN MUSIC IN THE COLONIES.

At Johannesburg Town Hall, Mr. John Connell has just finished a two months' series of recitals, some with lectures. A pleasing feature is the interest shown by the municipal authority, which assists in the most practical way by arranging for a thousand children to attend the lecture-recitals during school hours, the youthful listeners being conveyed to the Hall in special tramcars. The music at both the Thursday and Sunday recitals is of excellent quality, including some of the larger works of Bach, a batch of Widor movements (including some too rarely heard), and pieces by Wolstenholme, Liszt, Franck, Smart, Lemare, Hollins, &c. Pianoforte and string solos included Handel's Violin Sonata in D, Saint-Saëns's 'Cello Concerto, Leclair's 'Tambourin,' Chopin's Berceuse, &c.,—altogether an excellent example of municipal music-makings.

Mr. Maughan Barnett continues his excellent series of recitals at the Auckland Town Hall. Recent programmes have included the Adagio, Toccata, and Allegro Vivace from Widor's fifth Symphony, and the opening movement and Cantabile from No. 6, pieces by Guilmant, Dubois, Smart, Peace, Faulkes, &c., as well as numerous transcriptions from a variety of sources.

Handel's 'Messiah' (from 'Lift up your heads' to the end) was performed by an augmented choir, organ, trumpets, trombones and timpani, at the City Temple on April 24, under the direction of Mr. Allan Brown. The soloists were Miss Bessie Lang, Miss Beatrice Ashton, Mr. Ben Morgan, and Mr. Dan Richards. Mr. Ralph Bromley presided at the organ. There was an audience of nearly three thousand people. The programme was repeated on May 7, Mr. Samuel Dyson taking the bass solos in place of Mr. Dan Richards. The performance on this occasion was in aid of the Streatham and Wandsworth War Hospitals Funds.

At Finedon Parish Church, on May 17, was celebrated the two-hundredth anniversary of the opening of the organ by Dr William Croft. Another old worthy connected with the church was James Kent, the first organist of Finedon. His anthem, 'Thine, O Lord, is the greatness,' was sung on this occasion, and Mr. S. W. Heppenstall, of Market Harborough, gave a recital, playing Croft's Allegro Moderato, and works by Handel, Harwood, Wolstenholme, Bach, and Widor.

Dr. Walford Davies is giving mid-day organ recitals on Thursdays in June and July at the Temple Church. Each recital begins at 1.30 with one of the numerous and too little-known Overtures by Handel, who himself used, it is said, to stroll at times into the Round Church to hear blind Stanley play on the Father Smith diapasons, which may still be heard. The recitals last about twenty-five minutes, and end in each case with one of Bach's greater organ works.

The *Cambridge Review* says that Palestrina's 'O Rex glorie' was sung on the top of the chapel tower at St. John's College by the College Choir on Ascension Day at noon. The effect was marred by the fact that the choir had not allowed for the dissonance caused by all the clocks of the town striking twelve in succession, through the music. It takes years to create the proper tradition for this kind of ceremony.

The Vancouver (B.C.) Musical Society recently gave a successful performance of 'Judas Maccabæus' at the Mount Pleasant Presbyterian Church, conducted by Mr. George P. Hicks.

ORGAN RECITALS.

[We regret we are unable to meet the request of a correspondent who wishes us to give dates and times of recitals. The chief interest is to know what is played.—ED., M.T.]

Mr. Herbert F. Ellingford, at St. George's Hall, Liverpool (five recitals)—Prelude and Fugue in G, *Bach*; 'Il penseroso' and 'L'Allegro,' *F. E. Gladstone*; Sonata in G minor, *Edgar Tinel*; Air with Variations, *Best*; Finale, *Lennens*; Prelude and Fugue in C minor, *Healey Willan*; Suite Gothique, *Boellmann*; Suite, *Lyon*.

Mr. Arthur G. Colborn, at Stapleton Parish Church, Bristol—Final, *Edward Shippen Barnes*; Nocturne, *Arthur Foote*; Fantasia, *Horatio W. Parker*.

Mr. Ernest J. Turner, at Queen's Hall—Overture in C, *Hollins*; Fugue in G, *Rheinberger*; March on a Theme of Handel, *Guilmant*.

Mr. Herbert Hodge, at St. Nicholas Cole Abbey (four recitals)—Grand Chœur Dialogue, *Gigout*; Trio in D minor, *Bach*; Toccata and Fugue in D minor, *Bach*; Scherzo, Sonata No. 5, *Guilmant*; Toccata in E minor, *de la Tombelle*.

Mr. Julian H. W. Nesbitt, at St. Columba Parish Church, Oban—Le Cygne, *Saint-Saëns*; Preludes on 'Martyrdom' and 'St. Ann's,' *Parry*; 'Finlandia.'

Mr. Albert Orton, at Walton Parish Church—'Fiat Lux,' *Dubois*; Toccata in F, *Bach*; March Pontificale, *Widor*.

Mr. Sydney H. Lovett, at Baginbun Church, Dublin—Minuet and Gavotte, *Arensky*; Andantino (Symphony No. 4) and Coronation March, *Tchaikovsky*.

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (three recitals)—Andante in F, *Wesley*; Andantino, *Frank Bridge*; Fantasia in E, *Lyon*.

Mr. Allan Brown, at Royal Albert Hall—Suite Gothique, *Boellmann*; Finale in B flat, *Wolstenholme*.

Mr. Henry Riding, at St. Alphege, London Wall (three recitals)—Scherzo, *Lloyd*; Postlude, *West*; Finale and Grand Chœur, *Hollins*.

Mr. Fred Gostelow, at Tranmere Congregational Church, Liverpool—Sonata in A minor, *Borowski*; Fugue in D, *Bach*. At St. Stephen's, Walbrook (two recitals)—Overture to 'Occasional Oratorio,' *Handel*; Fugue in E flat, *Bach*; Arabesque in G, *Debussy*; Rhapsodie No. 2, in A minor, *Chœf*; Fantasia in A minor, *Lennens*; Cantilène Nuptiale, *Dubois*; Suite Gothique, *Boellmann*.

Dr. Orlando A. Mansfield, at Wilson College, Chambersburg—Chanson Rustique in G, *Purcell*; *J. Mansfield*; Offertoire in A flat, *Batiste*; Fugue in E flat, *Bach*.

Mr. Herbert Gisby, at St. Thomas's, Regent Street (four recitals)—Chants du Voyageur, *Paderewski*; March on a Theme of Handel, *Guilmant*; Evening Song, *Rheinberger*; Andante in G, *Wesley*; Nocturne, *Chœf*; Toccata (Sonata No. 14), *Rheinberger*; 'Woodland Sketches,' *MacDowell*; Reveries, Op. 41, *Petres*.

Mr. Henry A. Anderson, at Emmanuel Church, Cleveland, Ohio—Prelude and Fugue in A minor, *Bach*; Scherzo in G minor, *Boss*; Andante in D, *Hollins*.

Mr. Richard Gilmore Appel, at Harvard University—Kyrie Benedictus, and Gloria in Excelsis, *Reger*; Idyll Mélancolique, Carillon, and Madrigal, *Vierne*; Echo and Capriccio, *Bach*. At Episcopal Theological School, Cambridge, U.S.A.—Four Choral Preludes, *Bach*; Allegretto, *Wolstenholme*; Melody and Capriccio, *Reger*; Carillon and Berceuse, *Vierne*.

Mr. Harold E. Darke, at St. Michael's, Cornhill (five recitals)—Suite No. 2, *Boellmann*; Prelude on 'Canterbury,' *John Pulein*; Prelude, Choral and Allegro, *Gigout*; Rhapsody, *Herbert Howells*; Priere, *Jongen*; Postlude on 'London New,' *Harvey Grace*; Allegro ben marcato, *Frank Bridge*; 'The Sea,' *H. Arnold Smith*; Fantasia, *Eric Grieg*; Rhapsody, *H. E. Darke*; Prelude and Fugue in E, *Saint-Saëns*; Idyll, *Alan Gray*.

Dr. Alan Gray, at Trinity College, Cambridge (four recitals)—Cantabile, *Frank*; Idyll No. 3, and Intermezzo, *Alan Gray*; Prelude and Fugue in E, *Saint-Saëns*; Fantasy-Overture, *Macpherson*; Postlude on 'Martyrs,' *Harvey Grace*; Toccata, *Gigout*.

Mr. William Swainson, at Queen's Cross Church, Aberdeen (four recitals)—Prelude in C and Scherzo in A flat, *Bairstow*; Fantasy Prelude, *E. Bristow Farrar*; Choral No. 3 and Final in B flat, *Frank*; Fourth Sonata, *Reubke*; Preludes on 'Martyrdom' and 'Hanover,' *Parry*.

Mr. Edmund West, at St. John's, Territet, Montreux—Sonata No. 3, *Mendelssohn*; Adagio non troppo, *Rheinberger*.

Mr. J. Matthews, at St. Stephen's, Guernsey—Pièce Héroïque, *Frank*; Scherzo, *Sandiford Turner*; Prelude to 'The Blessed Damozel,' *Debussy*.

Mr. Paul Rochard, at St. Mary's, Hinckley—Gothic Suite, *Boellmann*; Funeral March, *Guilmant*; Offertoire in F, *LeBure-Wely*.

APPOINTMENTS.

Mr. Walter Bains, organist and choirmaster, St. John's Church, Upper Holloway.

Mr. L. Briggs, sub-organist, St. Agatha's, Sparkbrook, Birmingham.

Mr. E. Emlyn-Davies, organist and choirmaster, Westminster Chapel, Buckingham Gate, S.W.

Mr. A. C. Walsh, organist and choirmaster, St. Mary's Church, Aston Brook, Birmingham.

SUGGESTIONS FOR A 'BUGLE-CALL SYMPHONY.'

BY ROBERT LORENZ.

With the coming of the ubiquitous bugle-calls,—which have only been generally known since the outbreak of the War, but now seem to many of us part and parcel of our daily existence—a good opportunity would seem to have arisen for enlarging the not too extensive list of orchestral works based on English national tunes. Despite their unavoidable limitations and similarities, all of them, from the most material to the most spiritual, never fail to make an instant appeal. If then it may be claimed with some justice that our bugle-calls, by reason of their universal appeal, represent at least an approach to genuine folk-music, we may well ask why our composers have hitherto remained blind to the potentialities of 'programme' treatment which they offer. I purposely use the rather loose and ugly phrase 'programme treatment' because I wish to make it quite clear that nothing is farther from my thoughts than to suggest that anyone should seriously sit down to write academic symphonic variations on the 'Rouse,' or anything equally facetious. But I do suggest that a composer of genius could write a work of real national importance by taking three or four of the most expressive calls and enlarging symphonically on the meaning which they are supposed to convey. I have nursed the project now for many months, and see no reason why I should not appeal to someone else either to work on the lines I suggest or to work out some independent scheme of his own. Day in and day out for the last two years I have listened attentively to these tunes, and though I myself am not a composer, nor even a musician, I do claim a certain authority for my interpretations. Without more delay, then,

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let me outline the scheme which I have in mind, quoting the calls I have chosen, and sketching a very broad programme for the guidance of the composer.

The Symphony which I suggest should be called simply 'A Bugle-Call Symphony,' and should consist of the usual four movements, preceded by the calls after which the movements are named. In the case of the second movement, however, much dramatic effect would be gained if the call were sounded during the actual movement, thus conforming to the place which it occupies in the programme. Here are the four movements with their names:

- I.—'Retreat' (a fast movement following on a short slow introduction).
- II.—'Last Post' (the traditional slow symphonic movement).
- III.—'Battalion Orderly Room': A mighty colonel sees humble privates (a *Scherzo* in name only).
- IV.—'Reveille' (the crowning movement, with probably a variety of tempi).

For reasons which I think will become obvious later on, the chief weight of the Symphony will be borne by the last movement rather than by the first, as is perhaps usually the case. As regards the calls which are to precede the movements, I propose that they should be sounded wherever possible by a fair-sized bugle band, though I am doubtful about the advisability of letting the players actually come on to the platform. This procedure might be popular, but it would, to my mind, tend to sacrifice the artistic to the spectacular. Better perhaps for the bugle band to be hidden.

I.—'RETREAT.'

The sounding of 'Retreat' is supposed to synchronise with the setting of the sun, and represents no doubt a somewhat grudging and certainly quite gratuitous official recognition of the fact. Indeed, in a spiteful moment born perhaps of some petty vexation, a freak of the imagination might almost conjure up the picture of an orderly sergeant pinicking up to the orderly officer and blurring out: 'Sun reported set and correct, sir!'

Be this as it may, the fact remains that 'Retreat' is an exceedingly fine call, and one admirably adapted to precede the first movement of the work in question. For apart from the undeniably striking lines of the melody itself, a double interpretation can easily be read into it which will be illumined in turn by the Introduction and the actual fast movement.

You may be 'On Guard' or on some other duty which compels you to parade when 'Retreat' is sounded; and as you stand at strict attention, your eyes focussed on the buglers in front of you and your ears almost unconsciously devouring each note of the music, it is easy to imagine that the falling intervals of the call were cunningly devised by the unknown composer to convey the suggestion of a salute or lament to the dying sun. But there is another side to 'Retreat.' In the winter months it often marks the golden moment when the barrack gates are thrown open and a joyous throng surges out, eager to snatch once more, if only for a few brief hours, the threads of a former existence. Perhaps you are waiting at the gate in a fever of impatience some minutes before the call sounds. Then, when it does, you are in no mood to trouble your head about sunsets or anything so unworldly. Here a parting grouse at some interfering R.M.P., a sharp run and a fight for a place on the familiar motor 'bus, are more in the order of the day, though the underlying and almost sub-conscious mood may be anything but trivial—in fact, pregnant with deep and full joy.

To come to the music itself, I can imagine the opening of the work almost as if I were listening to it now at Queen's Hall. 'Retreat' has just been sounded, and, with scarce a pause, a mighty deep-red blaze of tone darts up from the full orchestra, then sinks, slowly sinks, until nothing can be heard but its muffled embers.

Just as the Introduction grew, as it were, out of the call itself, so the ensuing Allegro must grow out of the Introduction, though in strongest contrast to it. A light-hearted, healthy, happy-go-lucky theme is wanted here to colour the whole; but with now and then a hint of something deeper.

II.—'LAST POST.'

Ten o'clock on a July evening; a long stretch of rising ground overlooking the great park. I am late, and to avoid discovery have chosen the little footpath which leads to the back of the vast camp. As I reach the crest of the slope I can see the mist rising in the valley below, softly encasing, as it were, the picture which now unfolds itself before me. There, stretched out in endless rows, are hundreds of small tents, their outlines barely visible, a little red light glowing from the top of each—for all the world like the magic sugar loaves of our childhood. Here and there the unison of this truly fairy scene is broken by the brilliant flare that streams from out some of the larger tents in which there seems to be a mighty coming and going of many pigmy figures. Suddenly, from the furthest camp of the Brigade, the solemn notes of 'Last Post' ring out. For a moment the hum of the little canvas city dies out, and

'Un vaste et tendre
Apaisement
Sembler descendre
Du firmament.'

In the Army, 'Last Post' is also sounded over the bodies of the fallen in their last resting place; hence it might appear only fit and proper that the slow movement of the Symphony should take the form of a Funeral March. Not only common sense but history seem to demand it. To many the idea of a great national symphony written in time of war, without a Funeral March, would seem preposterous and almost absurd, especially when the movement is to be based on a call which is intimately but wrongly associated with the burial of national heroes. But there is another side to the question, which I cannot urge too strongly. This work, after all, is to be written for the living, and amongst those who will listen to it will be many who have had the sorrow of witnessing the harrowing spectacle which is often to be seen at military funerals. Is it to call up scenes of this kind in the minds of the audience that the music will have been written? Most emphatically—No! Be the music never so unworldly and spiritual, it would need an imagination stronger even than that of the visionarily gifted, entirely to blot out associations with those tragic faces where all the true dignity and privacy of grief is sullied and coarsened by the attitude of those who, uninvited and unwelcome, flock thither to experience all the cheap sensations of a popular melodrama.

Away then from the obvious enticement of death, and back to the mystic call of Mother Night, the summons of Dreamland and the soft embrace of sleep! In place of the bleak, wind-swept graves of Chopin, let us have the other, serener, yet none the less deep mood which, it seems, cannot but have hovered over Grieg, when he wrote the wonderful slow movement of his Concerto; the mood also to which Verlaine gave expression when he penned the lines quoted above.

III.—'BATTALION ORDERLY ROOM.'

It was Berlioz, I believe, who professed to see in the third movement of the 'Eroica' Symphony a musical picture of Napoleon reviewing his troops. Unlikely as this view may seem, the fact that a critic of the calibre of Berlioz ever credited an early 19th century composer with any such intention is not without its significance. The expressional and pictorial properties of music have developed so enormously during the last century, that there is now little that a composer cannot suggest, provided that he set about it in the right way. Between the dazzling splendour of Napoleon reviewing his troops and the very ordinary business of a Colonel seeing his men, there is no doubt an almost bottomless chasm; but this is where the composer comes in. There is a law in musical aesthetics which, broadly stated, lays down that music, in order to give a convincing suggestion of reality and at the same time remain interesting as music, must of necessity outstrip by many degrees the emotional content of the subject which it purports to illustrate. Thus, few people will deny that the fantastic and idealized notes with which Wagner has endowed his birds in 'Siegfried,' and which seem quite natural in the theatre, would sound ludicrous in a real wood: *vice versa*, an absolutely correct reproduction of a bird's notes would seem very flat in an

orchestral fantasy depicting woodland life. Now a converse application of this law will make it quite clear that there are many subjects to which music, by virtue of the emotional exaggeration imposed on her, can alone give colour and interest. A music-lover who was reading the text of the 'Walküre' for the first time would hardly, I think, pause for a moment over the simple and quite natural incident of Sieglinde giving wayworn Sigmund water from a drinking-horn; yet so overpoweringly charged with eloquence and restrained intensity is the music which accompanies this action, that were it to be suddenly and unexpectedly wafted over to him from some invisible choir of 'cellos, it would, perhaps, as much as any other passage in music, cause him that bated 'Ah!'—that momentary tightening of every fibre in his body, and that eerie, creeping, emotional thrill—which together surely constitute one of the very greatest of all God's gifts to mankind! In the present instance no writer, Kipling not excepted, could give much colour to a description of soldiers going before their Colonel, yet such is the power of music that the composer has only to summon up the picture of a mighty Colonel seeing humble privates as if it were happening in the Middle Ages with every conceivable splendour, and the audience, whilst actually enjoying every note of the music, will automatically reduce the impression to the requirements of reality.

At the sound of the bugle there is a mighty bustle, and, quaking in their shoes, all the humble privates rush to the appointed place. Here they come under the strong hand of some sergeant or other who marshals them into two rows, makes them count themselves, then, for no reason on earth, forms them into four rows and finally back again into two. There is plenty of scope for musical treatment here if the composer will only be sufficiently grandiose and humorous: in fact, take his cue from the almost Handel-like pomp and humour of the call itself. Much play could be made with a lightly tripping descending figure, fragmentary at first and then in full—to suggest the triumph of correct enumeration. Finally the Colonel and his Adjutant, in the musical guise of Henry VIII. and Cardinal Wolsey, heave slowly into sight. A great crash in the orchestra will bring all the humble privates to attention. A few bars of a sort to lead up to a climax will follow; and then let us have the melody of the call just as it stands, but decked out with every conceivable contrivance of modern harmonies, and played at a very stately pace, and marked *nobilmente ma giocoso*—a very riot of tone and colour withal; so that all the little busts in Queen's Hall will prick up their plaster ears and utter a plaster 'Vain!' to the many flatterers and leeches who used to tell them that what they had written would never be surpassed and that music could go no further. At the very

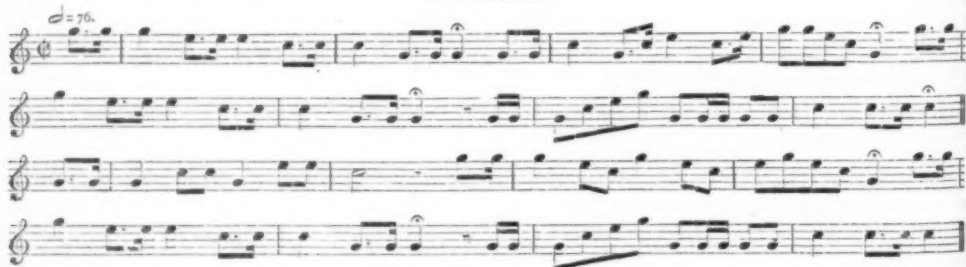
end the little tag played softly and perkily on the strings will bring matters down to earth again.

IV.—REVEILLE.

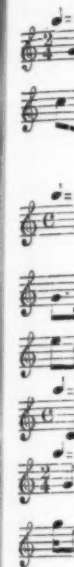
It is indeed a great pity that in most regiments the entirely disagreeable little 'Rouse' is played in place of 'Reveille.' I can offer no explanation of this, but it is sufficient for me that in the regiment to which I have had the honour to belong for the last two years 'Reveille' has been consistently played and will, I hope, continue to be played. Quite apart from the fact that it would be impossible to base any movement, least of all a Finale, on the 'Rouse,' there is a certain similarity between the latter part of 'Last Post' and that of 'Reveille' which will enable the composer to link up the two movements which bear these titles. And what is to be the underlying idea of this, the crowning movement of the Symphony? In the previous movements we have seen the soldier in various phases of his existence, all more or less light. Let this one then be reserved for the soldier as a spiritual man, one who has brought with him and has tried to reconcile with his new calling all the ideals he used to cherish in the days which now seem so far away. He has thrown aside his armour for a time, and there he sits, alone, gazing bravely and earnestly, as he has done many times in the past, and will do in the future, at the grim, inscrutable countenance of the great Why and Wherefore. Baffled and weighed down to a point where it seems the very cords of his brain will snap, there yet comes to him of a sudden, pulsing and throbbing through his veins like some mighty current, the impulse of youth, strength, and noble resolve, which, chasing all gloom before it, sweeps him on his feet in a great whirl of ecstasy and emotion.

It is useless to urge that this type of man practically does not exist in the Army, and that the average soldier hardly reflects on anything, least of all the problems of life, from one end of the day to the other. This true criticism may be countered by one of equal truth, to the effect that no other type could possibly be consecrated to the last movement of a work the main object of which is to appeal only to the most spiritual instincts in man. A mind that traffics in musical battles between rival national anthems is never going to achieve that triumph of spirit over matter, on which foundations alone the structure of this Symphony can be built. For remember that if a work of this kind is to have a lasting value and influence—and only under these conditions will its existence be justified—it will have to skirt as much as possible the merely exterior and topical in favour of such more lasting emotions as will stir only the kindest of feelings and recollections in the listeners of the future.

I.—'RETREAT.'



II.—'LAST POST.'



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III.—BATTALION ORDERLY ROOM. (A MIGHTY COLONEL SEES HUMBLE PRIVATES.)



IV.—'REVEILLE.'



DR. R. R. TERRY ON 'CHOIR-TRAINERS ANCIENT AND MODERN.'

The following are *obiter dicta* from a lecture on 'Choir-trainers Ancient and Modern,' delivered by Dr. R. R. Terry before 'The Choir-trainers' League' on June 5 (Prof. P. C. Buck in the chair):

'The first thing that strikes the outsider in Church music is the prevalent atmosphere of insincerity, and complacent second-rateness. On this subject people persist in writing and saying the things they think they ought to say, rather than the things they really feel.'

'If we want to hear Church music profitably discussed, I don't think we should go to the religious press for it.'

'It is possible in the world of vocal music for sheer incompetence to rise to the top of the tree.'

Speaking of operatic 'stars': 'These prima donnas of both sexes are usually so ignorant of the rudiments of music that they must needs keep a private coach to teach them (like parrots) their notes, their time, their phrasing and expression; and the Opera House that engages them must keep another first-rate musician (too often on a modest salary) to coach them. The stars "earn" their hundred guineas a night as a reward for musical incompetence, while the only real musicians in the company (the orchestral players) are paid what by comparison is a mere pittance.'

'In these days the unit of time is the beat, in those [Tudor] days it was the Tactus. The singer whose time-sense is governed by a rigid beat is at a disadvantage compared with the singer whose time-sense is governed by the wider and more elastic bar. Our ancestors thought in bars; we think in beats. By the very nature of their notation they had to think in broad phrases; our difficulty nowadays is to get our choirs away from the rigid beat, and make them think in phrases at all.'

'Down, Left, Right, Up, is not one of the immutable laws of the universe.'

'The deadly monotony of music eternally in four parts with the tune on the top. . . . Tudor composers had a subtle sense of vocal tone-colour which we have lost. The change from Modes to Keys; the supersession of vocal counterpoint by vocal harmony, brought us much that we stood in need of, but it deprived us of many things—the loss of which we have felt ever since.'

'At Competition Festivals you find a standard of efficiency absent from Church choirs. The competing choirs have no more time for practice than the average Church choir. The

best sight-reading I have heard was at this year's Cornwall Festival. Women and little children from rural districts tackled at sight three-part music with a confidence born of an accurate sense of key.'

'The sight-reading in elementary schools is usually very good. Consequently Church choirmasters have the bulk of their work done for them beforehand. What then becomes of the plea that "there is no time" to cultivate sight-reading in Church choirs?'

'"Convention" is a powerful factor in religious music; "Conventionality" strangles all art.'

'The best interpreter of ancient Church music is not the musician whose education finished with Schumann and Brahms, but he who is steeped in the modern spirit: who understands his Scriabin, Debussy, and Ravel, and can revel in Russian Opera.'

'Our modern ears have been debauched by the faulty intonation of "tempered" keyed instruments. We never get our major thirds sharp enough.'

'Why should it be only churchgoers who have to endure noises for which singers would be hooted off the stage if they made them at a music hall?'

'Church musicians might do worse than make a practice of attending the music hall. They would find there a standard of technical efficiency which in many cases falls little short of the marvellous.'

'One choirmaster will pin his faith to "oo," another will swear by "Ah." There are eighteen vowel sounds in English; they are all wanted. Why must we confine vocal training to two?'

'We make a fetish of certain vowels, and forget that we are singing a language as well as making vocal tone. When vocal "tone" is produced at the expense of the words there is something radically wrong with the training.'

'We aren't provided with a printed copy of the speech when we go to hear a public speaker. Why should we need a "book of words" in order to follow a public singer?'

'I am unable to understand the method by which all consonants are treated as "explosives" with which to begin or end a syllable. What about v, z, m, n, &c.? Surely sustained tone can be produced on these "vocal consonants"?''

'No choirmaster is fit for his business to whom bad vocal tone is not as offensive as a bad smell.'

'If I wished to introduce Plainsong to a congregation, the very last thing I should touch would be Psalm-Tones—"Gregorians" I believe they are called.'

'Except where the singing of Antiphons is possible, I should not advocate Psalm-Tones at all. Taken together with their Antiphons they form an organic whole. A Psalm-Tone without its Antiphons is like a trunk without limbs.'

'Two things hang like a blight over Church music: (1) false standards of taste, which permit music to be sung in the sanctuary that would not be tolerated amongst educated people elsewhere; (2) the habit of complacent satisfaction with things as they are. It is a dangerous moment for a choir-master when he begins to feel satisfied with his work.'

'A Church musician cannot be as efficient as he ought to be unless he understands his music in its relation to other branches of the art. Beware of getting into a groove. Once your sense of proportion is destroyed you are artistically a lost soul. Go to the opera; go to Queen's Hall; practise chamber music. The wider your artistic range, the greater your certainty of artistic salvation.'

THE INTERMEZZI OF THE OPERA.

On June 19 Mr. Jeffrey Pulver read a paper before the Musical Association on 'The Intermezzi of the Opera.' He said that the Intermezzo had been overrated by many and underrated by not a few. As an art-form, once very popular, far too little was known of it and of the influence it exerted on the destinies of the opera; on the other hand, many writers had given it credit for being the source of another branch of dramatic music, an honour to which it had not an undivided right. The term had been applied to many forms from the Middle Ages onward. As 'Intermedio' it described the compositions played, sung, or acted between the divisions of another work, in order to give the performers in the latter time in which to rest or change their costumes. It might seem absurd to us that a comic play or opera should be sandwiched between the Acts of a serious one, but primarily the Intermezzo was called into being by the natural desire for contrast.

In England, the officials of the Chapel Royal wrote Interludes for the amusement of their patrons, introducing music and anything likely to please. The Italian plays were relieved by Madrigals, solo or in chorus, with or without instrumental accompaniment. The Madrigal treated in dramatic fashion gave us a starting point from which the purely musical Intermezzo came. The Intermedio or Intermezzo was much in vogue towards the end of the 16th century. In it music, poetry, and all the artificial adjuncts, such as costumes, scenery, and mechanism, were utilised. Whether these masque-like Intermedi had any connection with the 16th-century Intermezzi of the 'Serva Padrona' type was very debatable.

The true Intermezzo, complete in itself, was given between the Acts of another work. The first examples were not ambitious: they were simply intended to amuse the audience. Their popularity led to their being gradually knit together more closely until the Intermezzo became a complete, self-contained little work of art. 'La serva Padrona' of Pergolesi was generally held up as the ideal example. It was evident that a comic opera, thus brought to a state of independence, could not be retained between the Acts of the opera seria for long.

Nearly all authors agreed in looking upon opera buffa as a direct outcome of the Intermezzo, but there was a great difference between the two in circumstances and in character. With many authorities the two names became hopelessly entangled. In music the word Intermezzo could be and was a simple madrigal, an orchestral work, a complete comic opera, or a ballet, according to the period. The process by which the monodic song gave way to the chorus, and the chorus to a complete scena, and the way in which the single or disconnected scenes made way for the two-Act Intermezzo was to some extent clear, but what connection this sequence had with the masque-like spectacles of 16th-century Italy and the elaborate ballets of 18th-century France could not be very clearly stated. We could not say with certainty that one form prepared the way for the other, or that one was the outcome of the other. They might each have had quite distinct sources, and were pressed into service as the taste of the period or the necessity of the moment demanded.

If anyone could suggest connecting links between any of the forms mentioned, he would have done something to simplify the history of the opera and that of the entertainment designed for use with the opera.

Reviews.

The Earlier French Musicians (1632-1834). By Mary Hargrave. (Kegan Paul, Trench, Trübner & Co., Ltd.)

One must not expect to find in this work particularly personal points of view, debatable ideas, or profound criticism. It is rather a work of compilation, but planned with much care and intelligence, the information taken from good sources, and it will render excellent service to English musicians desirous of more knowledge of the French musical Schools of previous centuries. We think, however, that the arrangement of the work leaves something to be desired. It is a pity that there is not more cohesion, and that the subjects are not arranged in more orderly fashion. The chapters stand quite separately, and deal in turn with Lully, the Clavecin composers, Grétry, Méhul, Lesueur, Cherubini, and Boieldieu. To speak frankly, it is impossible to understand why the chapter on the Clavecin composers has been placed after the one dealing with Rameau, whose works were as much influenced (even those for the theatre) by the teaching of the 17th-century clavecinists as by composers for opera such as Lully and Campra. Also one does not see the necessity for devoting separate chapters to Lesueur and Cherubini; the work of Cherubini is to-day almost entirely devoid of interest, and, moreover, Mrs. Hargrave herself says (page 228):

'He was no innovator, and had no new message to deliver. He was not of those whose originality makes them unpopular at first, but who win through by sheer force of new and fertile ideas. Cherubini was classical, a great worker on traditional lines, a follower, not a prophet, and as such without vivifying influence.'

As for Lesueur, his best work, as others have said, was Berlioz, whose master he was. It was from this master that Berlioz borrowed—or, rather, put into practice—ideas which the master had not genius enough to apply to his own work. It is therefore unprofitable to fix attention to-day on Lesueur, except in reference to Berlioz. From this point of view it is surprising not to find in the bibliography for the chapter dealing with Lesueur any reference to the masterly work in three volumes of M. Adolphe Boschot, 'L'Histoire d'un Romantique, Hector Berlioz,' in which are numerous and well-arranged data concerning the relations of Lesueur and Berlioz.

In a general way it is to be regretted that the author has not been able to verify certain points by the perusal of works of more recent date than those she mentions. This is not, however, the case in regard to the chapters on Lully and on Rameau, which are excellent, and the information is drawn from the best sources. But when she has judiciously taken care to place at the end of each of these chapters a bibliography and a few works of reference, how does it happen that at the end of the chapters dealing with the Clavecin composers there is not more complete information as to bibliography? No mention is made of the complete French edition of the *Pièces* of Couperin by Diemer, or of the German edition by Brahms, nor do we hear of the 'Clavecinistes Français' (Durand, publisher), in which two volumes are to be found a good selection of works from Chambonnières to Dandrieu; nor does the author refer to the critical works of Charles Malherbe, Mieljel Brenet, Henri Quittard, or J. P. Rameau, which with those of Louis Laloy have thrown new and concentrated light on the subject.

In this same chapter on the Clavecin composers no mention is made of either Joseph Nicolas Royer (1700-63), nor of Duphy (1716-88), who are at least as important as Schobert, and who with him give the last echoes of that School of clavecinists which Italian virtuosity, quite as much as the events of the Revolution, put an end to.

It is perhaps not quite fair to devote only five lines to Dandrieu, who was one of the most delightful of all the clavecinists of the 18th century, and to insist only on the merit of the 'Caractères de la guerre,' when it is rather in

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the *Pièces* where he shows sentiment,—such as 'Tendres reproches,'—giving us full measure of his very personal outlook, and of a sensibility which the so long existing habit of playing the works of the French clavecinists with coldness and exactitude made it impossible to discern.

Whilst the chapters on Lully, Rameau, Grétry, and Méhul are excellent in style and very complete for a work of this kind, the chapter on the Clavecin composers, on the contrary, is too brief and too summary in character. This is the more regrettable, as in forming French musical taste and in the establishment of the French æsthetic viewpoint, the Clavecinists have played a considerable part: even to-day their works seem to have suffered less from the hand of time than those for the theatre of the same period. However, what Mrs. Hargrave says of Couperin is very good. It is with more justice that she writes, for example, the following: 'In "Les Folies françaises ou les Dominos" there are distinct foreshadowings of Schumann's "Carneval" and "Papillons," psychological characterization and programme-music' (p. 101).

Since this book seemed to aim at depicting fairly completely a great epoch in French music over a period of almost exactly two centuries, one is tempted to ask why the author has not, in a felicitous manner, completed her chapters both on Rameau and on Grétry by a study which would have been profitable and interesting to English students of music,—a study of French *opéra-comique* at the end of the 18th century? And the transition would be made quite naturally from Grétry to Boieldieu, to whom Mrs. Hargrave quite rightly renders justice. It seems unfair to exclude from a work of this nature musicians like Monsigny and Dalayrac, for example, who in a style more agreeable and less ambitious than that of either Rameau or Méhul have nevertheless contributed with much artistry, intelligence and subtlety, and sound musicianship, to the keeping alive of the true French spirit in music for the stage. Boieldieu was, in a word, only the continuator of their work, and it is to be regretted that a few pages of this book were not dedicated to the memory of these charming composers.

After making these reservations on the general plan and the detail of the book, it is none the less true that several of its parts contain much sound criticism, and that the relevant authorities are ranged consecutively and clearly.

There are works which do not carry out the ambitious aims conceived for them, revealing on either hand all that separates the critical sense and the presumption of their authors; but in this case our author seems rather to lack both confidence in herself and a justifiable ambition. If it is true that this book corresponds exactly to the object which its writer proposed to herself: 'to supply English readers with concise biographies of French musicians from Lully to the beginning of the 19th century, reflecting in some measure the conditions and influences of the times in which they lived and worked,' then the taste and the care which is lavished on the work makes one regret that Mrs. Hargrave has not, rising above her subject, attempted to give more co-ordination to her biographies, and instead of painting only a few portraits had considered herself capable of painting the true picture of French music in its essential lines during these two centuries (1632-1834), which in reality constitute a momentous epoch in the history of French art.

With much propriety she has framed between these two dates the earlier French musicians; they mark with exactitude the entrance of music on the French stage, the liberation, if one can thus express it, of profane music, its influence and its success in drawing-rooms and at the theatre. After this period Berlioz was to appear and to spread confusion; but was also destined to enlarge the French musical outlook, give renewed power to the orchestra, open all doors to the symphony, and thus prepare the medium which was to allow modern French musicianship to express with inspiration and diversity its sense of the picturesque and the distinctive quality of its emotions.

One would have been glad had the author, with less modesty, risked binding together the figures of the design, and searched profounder depths of criticism. We must, however, hope that the work will give her more assurance. At all events it fills a place which up to this time stood empty in English musical research with regard to French music, and will no doubt be read with interest and profit.

SONGS.

Songs of the British Folk. Collected and edited by W. H. Gill (Curwen).

This is a book of twenty-seven lyrics, with an introduction by Mr. John Graham indicating that Mr. Gill has gathered hundreds of traditional songs and that the present volume is part of the result. Judged by this the little book is rather disappointing, as so much of its contents, in more or less similar versions, have already been published. 'Twankydllo,' 'My Bonny Boy,' 'I must live all alone,' 'Cupid the pretty Ploughboy,' 'Rosebuds in June,' 'Richard of Taunton Dean,' and some others given by Mr. Gill may be compared with copies in 'English Country Songs,' 'English Traditional Songs and Carols' (Miss Broadwood), 'Sussex Songs,' and Dr. Barrett's 'English Folk-Songs.' 'Some love to roam o'er the deep sea foam' is not a folk-song. Its words are by Charles Mackay and the air by Henry Russell. Also 'Miss Myrtle is going to be married' is (words and music) by Lady Dufferin, when she was Mrs. Price Blackwood. 'Nobody's coming to marry me' is common in old song-books and early music sheets, while 'My rattling mare and I' was a popular street song in the 'sixties.

Battle, a cycle of ten songs by P. Napier Miles (Sydney Acott & Co., Oxford), is a vivid setting of some striking poems by Wilfrid Gibson. Like so much modern music, the cycle is a blend of impressionism and folk-song idiom, the composer showing a deft touch, and generally obtaining his effects by simple, almost sketchy, means. There is nothing of the ordinary soldier song in the words. They deal with the grisly side of war in poignant manner,—as in 'Deaf,' 'In the ambulance,' and 'The bayonet.' In 'Sport' and 'Mangel wurzels' a roughly-humorous note is struck. Best of all, however, is the imaginative power behind such songs as 'Comrades,' 'Hill-born,' and 'Before Action.' The songs are dated March-April, 1916, and both words and music are evidently the outcome of hard experience.

In violent contrast to the simple, almost painful, directness of 'Battle' is Mr. John Ireland's *Marigold*, an 'Impression' for voice and pianoforte (Winthrop Rogers). The 'Impression' consists of settings of two poems by D. G. Rossetti, and one by Ernest Dowson (after Verlaine). These are very exotic, very difficult to sing and play, and even the words (especially of No. 2, 'Penumbra') convey little save to a very attentive hearer. Of the clever and elusive music, we prefer that to No. 3 ('Spleen'), in which the weary bitterness of the words is faithfully reflected. But we must confess that the work as a whole strikes us as being somewhat unwholesome.

PIANOFORTE MUSIC.

From Messrs. Winthrop Rogers we have received a parcel of pianoforte music covering a very wide range. On the easy side are Alec Rowley's 'Twelve Little Fantasy Studies,' an 'Album of second year pieces,' 'Quatre Pièces Mélodiques' by Charles Vincent (who appears to have overlooked the suitability of the English language for the use of plain English folk), a 'Love Song' by Rudolf Friml, a Rhapsody by John Ireland, and Frank Bridge's arrangement of 'Sally in our Alley' and 'Cherry Ripe' for pianoforte duet. Of these only the Rhapsody and duet claim more than mere mention, and these deserve more extended notice than we have space for. Mr. Ireland's 'Rhapsody' is a big work, full of rugged strength. Of definite melody it has little, and that little is abrupt and almost uncouth. But there is ample interest in other directions, such as development, harmonic and rhythmical variety, subtly conceived keyboard effects, masterly writing and lay-out generally, with great emotional power at the back of it all. This strong and original piece of work should enhance Mr. Ireland's growing reputation. For Mr. Frank Bridge's duet we have also nothing but praise. The two delightful old tunes are very freely treated ('arranged' is too modest a term), and some of the harmony is certainly startling. But the chief constituents are delicately-woven counterpoint, alternating touches of pretty sentiment and freakish humour, and neatly-finished workmanship, the combination resulting in two pieces of most engaging quality. The settings are also published for string quartet or string orchestra.

London Concerts.

ROYAL ACADEMY OF MUSIC.

At a chamber concert on May 30 violin pieces of considerable merit, composed by Miss Evangeline Livens, were well played by Miss Peggy Cochrane. Another item of interest was the first movement of a Pianoforte Sonata by Miss Doris Shopland.

A very good performance of 'She stoops to conquer' was given by the dramatic class on June 12, under the skilful direction of Mr. Acton Bond. The ability to walk the stage developed by the students who took part should be of great service to them when they are operatic artists.

At the orchestral concert given in Queen's Hall on June 22 an excellent programme served to show the varied abilities of the present generation of students. The organ figured in the programme in the shape of a well-written Prelude Religieuse by Mr. Edmund T. Jenkins. Dances for pianoforte and strings by Mr. Arthur L. Sandford were among the successful features of a long programme. Miss Gladys Chester played quite admirably two movements from Sir Alexander Mackenzie's Violin Concerto.

ROYAL COLLEGE OF MUSIC.

At the orchestral concert given on June 15 a new serenade by Stanley H. Wilson was performed with much success. The composer is evidently a clever musician, gifted with ideas that interest, and his orchestral technique is very promising.

TRINITY COLLEGE OF MUSIC.

Three of the professors, Mr. Charlton Keith, Mr. Emile Sauret, and Mr. Ludwig Lobell, co-operated in a fine performance of Trios by Beethoven and Tchaikovsky at a chamber concert given on June 18.

The recent death of Mr. Shelley Fisher, the honoured secretary of the College, is referred to in our Obituary column.

ÆOLIAN HALL.

The London String Quartet played Mozart in G minor, Brahms (Op. 111), and Frank Bridge's 'Londonderry' Phantasy on May 26. At the concert on June 2 Brahms's Pianoforte Trio in C minor, Schubert's String Quintet in C major, and Waldo Warner's Phantasy Quartet in D were the features. On June 9 the programme included numbers by Debussy (his Sonata for viola and harp), Ravel, Brahms, and Joseph Speaight (two short String Quartets named 'The lonely shepherd' and 'Puck'). On June 16, besides works by Beethoven and Tchaikovsky, the fine Quartet in G by Frank Bridge was very effectively performed.

Another and welcome recital of 'Songs of the Hebrides' was given by Mrs. Marjory Kennedy-Fraser and Miss Patricia Kennedy-Fraser on June 12. These ladies provide a musical entertainment that is thoroughly unconventional, and one that binds the interest of the ordinary concert-goer and the experienced critic.

At his pianoforte recital given on June 12, Mr. Victor Bonham made a speciality of improvisation. He took a few bars of Horn's 'Cherry Ripe,' and with much ingenuity and fluency presented them in many guises and disguises. Beethoven, Schumann, Chopin, and Bach figured in the programme.

Mr. Vladimir Rosing gave a recital of Russian songs on June 12. No performer has done more than Mr. Rosing to spread the appreciation of Russian music in this country. He sings authoritatively.

The London Trio, on June 13, played Saint-Saëns's Trio in A minor and the E flat Trio of Beethoven. Both works were admirably performed. Miss Ada Forrest sang.

Miss Tessie Thomas, the young Welsh violinist, gave another recital on June 15. She performed pieces by Bach, Ernst (the Concerto in F sharp minor), Vicuxtemps (the Ballade and Polonaise), with the ease and charm we have now learnt to associate with her interpretations. Her reputation as an exceptionally fine player is now firmly established in metropolitan musical circles.

On June 8, at Æolian Hall, Mr. Edwin Evans began the course of six weekly lectures on 'The foundations of 20th century music,' announced in our last issue. The synopsis of the lectures given on June 8 and 15 was as follows:

(1) The post-classic phase of any art heralds the decline of a tradition.—But if the art itself is in vigorous growth this decline will overlap with the birth of new methods and new ideas.—Thus the decline of the form of musical art of which Palestrina was the great classic overlapped with the birth of that which gave us Mozart.

—This in turn reached its decline through the Romantic Movement, and the last fifty years have been a period of similar overlapping, complicated by other features, such as Nationalism and the return to an older view of the relation between poetry and music in the song form.

(2) The rise and fall of Nationalism in Russian music. Nationalism in music, as in politics, reacts against the all-engulfing world-state, and progresses towards the co-operation of free democracies.—It is a protest against uniformity, which impoverishes the art, in favour of diversity, which enriches it.—Russian 'nationalist' music rose with unofficial musicians (Glinka) and receded with academics (Glazounov), its brilliant period falling between the two (Borodin, Moussorgsky, Rimsky-Korsakov).

Mr. Evans speaks lucidly and fluently. Illustrations were played by the most eminent artists, including the London String Quartet. The lectures are given at 5.45 p.m. on Fridays. The dates in July are the 6th and 13th.

STEINWAY HALL.

Miss Fanny Davies made one of her somewhat rare appearances on June 2. She played the 'Appassionata' Sonata and the Etudes Symphoniques in her usual fine style.

At the 'All British' Concert given on June 17, Coleridge-Taylor's Pianoforte Trio in E minor, written apparently in his youth, was brought forward. The music is pleasant enough, but not striking. Was it worth reviving?

The fact that Mr. Leonard Borwick played so finely at his pianoforte recital on June 21, induces regret that he appears in public so infrequently. Eight pieces by Palmgren were welcome features of the programme.

WIGMORE HALL.

M. René Ortman is not only a capital violinist but he is a skilful orchestral trainer. This was demonstrated on June 2, when an excellent string orchestra played Arthur de Greef's Variations on a Flemish folk-song, and Bantock's 'Scenes from the Scottish Highlands.'

The London Amateur Orchestra, under the direction of Miss Gwynne Kimpton, gave a concert of French music on June 2. It is a proof of the efficiency of the orchestra that it was able to give excellent performances of Bizet's 'L'Arlésienne' Suite and the 'Carnaval Romain' of Berlioz.

Miss Emilia Conti is among the select few whose vocal and interpretative powers provide an unflinching satisfaction. She brought a much varied programme on June 9, and sang everything with intimate sympathy.

Mr. John Ireland gave a whole concert of his works on June 12. The programme included songs, finely sung by Miss Muriel Foster, and another notable performance of the Sonata in A minor, a work which has attracted much attention and admiration.

All interested in the future of the clever boy pianist known by the name of Solomon are glad to find that he is now to retire for a time to study in repose. He gave a farewell recital on June 15.

Mr. Benno Moiseiwitsch, at Queen's Hall, on June 9, gave another of those concerts that enthral an audience (and it was a large one on this very hot occasion), and confirm his position as a front-rank pianist. The programme was all from Chopin, and included the B flat minor Sonata and the twenty-four Etudes.

Mr. Sterling Mackinlay's Operatic Society, on June 16, at the King's Hall, revived Andray's fantasy 'The Grand Mogul.' One of the most successful of the performers was Miss Dora Purser, who took the part of 'Djemima.'

The D'Oyly Carte Opera Company has had a most successful four weeks' run of Gilbert and Sullivan operas at the King's Theatre, Hammersmith. 'The Mikado' (seven times), 'Iolanthe,' 'Patience,' 'The Sorcerer,' 'The Gondoliers,' 'The Yeomen of the Guard,' 'The Pirates of Penzance,' 'Princess Ida,' 'H.M.S. Pinafore,' and 'Trial by Jury' were given.

Silent, oh Moyle.

(SONG OF FIONNUALA.)

IRISH MELODY ARRANGED FOR SOPRANO SOLO AND THREE-PART CHORUS OF FEMALE VOICES, WITH PIANOFORTE ACCOMPANIMENT,

Words by THOMAS MOORE.

BY

JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento doloroso e rubato ($\text{♩} = 66$).
mp cantabile.

PIANO.

Ped.

Chorus. 1st SOPRANO. *rit.*
p Si - lent, oh Moyle! . . .

2nd SOPRANO. *rit.*
p Si - lent, oh Moyle! . . .

CONTRALTO. *rit.*
p Si - lent, oh Moyle! . . .

p *rit.* *mf* *p*

Ped. *

SOPRANO SOLO.
mp a tempo.

Si - lent, oh Moyle! be the roar of thy wa - ter, Break not, ye breez-es, your

p a tempo

chain of re-*pose*; While, mur - mur-ing mourn - ful - ly, Lir's lone - ly daugh-ter

While, mur mur-ing mourn -

While, mur mur-ing mourn -

While, mur mur-ing mourn -

Ped. * *Ped.* * *Ped.* * *Ped.* *

Tells to the night - star her tale of woes. . . When shall the swan, her

ful - ly Tells her tale of . . woes. . .

ful - ly Tells her tale of . . woes. . .

ful - ly Tells her tale of . . woes. . .

death - note sing - ing, Sleep with wings in dark - ness fur'd? . .

(2)

mf
When will Heaven, its sweet bell ring-ing, Call my spi - rit from this

pp
Call my spi - rit from this

pp
Call my

pp
storm - y world? ... *rit.* *a tempo.*
Call my spi - rit from this storm - y world?
rit. *a tempo.*
storm - y world, this storm - y world?
rit. *a tempo.*
spi - rit from this storm - y, storm - y world?
rit. *p* *a tempo.*
Ped.

cantabile. *mp*
af *p*

rit.
p
Sad - ly, oh Moyle! . . .

rit.
p
Sad - ly, oh Moyle! . . .

rit.
p
Sad - ly, oh Moyle! . . .

p *rit.* *mf*
Ped.

a tempo. *p*
Sad - ly, weep - ing,

a tempo. *p*
Sad - ly, oh Moyle! to thy win - ter - wave weep-ing,

a tempo. *p*
Sad - ly, oh Moyle! to thy win - ter - wave weep-ing,

a tempo. *p*
Ped. * Ped. * Ped. * Ped. *

p
Fate bids me lan - guish long a - ges a-way; Yet still in her dark - ness doth

p
Fate bids me languish long a - ges away; Yet still . . . in her dark - ness doth

p
Fate bids me languish long a - ges a-way; Yet still in her dark - ness doth

p
Ped. * Ped. * Ped. * Ped. *

E - rin lie sleep-ing, Still doth the pure light its dawn - ing de - lay. . .

E - rin lie sleep-ing, Still doth the pure light its dawn - ing de - lay. . .

E - rin lie sleep-ing, Still doth the pure light its dawn - ing de - lay. . .

Ped. * *Ped.* * *Ped.* *

cres. poco a poco.

When will that day - star, mild - ly spring-ing, Warm our isle with

cres. poco a poco.

When will that day - star, mild - ly spring-ing, Warm our isle with

p. *cres. poco a poco.*

When will that day - star, mild - ly spring-ing, Warm our isle . . with

cres. poco a poco.

mf.

peace and love? . . When will Heaven, its sweet bell ring-ing,

mf.

peace and love? When will Heaven, its sweet bell ring-ing,

mf.

peace and love? When will Heaven, its sweet bell ring-ing,

mf.

Ped. * *Ped.* * *Ped.* * *Ped.* *

SOPRANO SOLO.

p *rit.*
Call my spi - rit to the fields . . . a

p *rit.*
Call my spi - rit to the fields . . . a

p *rit.*
Call my spi - rit to the fields a - bove, . . . the fields a

p *rit.*
Call my spi - rit to the fields, the fields . . . a

mp *p* *rit.* *mp*

a tempo.
- bove ?

a tempo.
- bove ?

a tempo.
- bove ?

a tempo.
- bove ?

a tempo.
- bove ?

a tempo. *pp rit.*
Ped. *

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Musical Notes from Abroad.

MILAN.

With the closing of both La Scala and the Dal Verme, Milan's second theatre, there is very little doing in the lyrical world at the present juncture in Milan.

The impression created by the ephemeral orchestral recital at La Scala, conducted by the infant prodigy Guglielmo Ferrero, has paled, and opera-goers can only cast longing eyes on the programme exhibited outside the Carcano and Verdi Theatres. We will make reference only to the former because the performances of the latter, a third-rate opera house situate in a popular quarter, are rather shaky.

The Carcano Theatre, by far the oldest in Milan and the most renowned on account of its superior acoustics, excelling even La Scala on this point, has been the busy bee of opera houses ever since war broke out between Italy and Austria just two years ago. In fact we can record one long continuous stream of seasons of opera,—the main object being, however, to give employment to the great number of disengaged artists, of whom there are still plenty notwithstanding the numerous calls to arms.

The performances at the Carcano are tolerably good, but of course certain allowances should be made. So far 'Don Pasquale' has made the greatest success, as the management was fortunate enough to enlist the services of that very excellent basso-comico, Gaetano Rebonato. It is indeed refreshing to be able to listen to this fine singer, who combines the three essentials: beautiful voice, perfect interpretation, stage presence. The part of Norina was undertaken by Signorina Dragoni, who is the daughter of a well-known Milanese lawyer, and in spite of her trepidation (she is practically a débutante) she did very well.

Since then we have had 'La Gioconda,' and it would appear that we are going to have 'La forza del Destino' with the re-appearance of the famous tenor, Barrera, as Carlo, and Rebonato as Melitone, which part he sang at La Scala some years ago.

The Carcano season is to last well into the summer months. Since the outbreak of the present conflagration there has never been in Milan such an abundance of opera seasons running simultaneously, four and five theatres going at a time, and all playing to full houses more or less.

THE CLAUQUE.

Ever since the 'claque' was first denounced many months ago by the well-known tenor, Tito Schipa, there has been a series of such denunciations by other artists who wish, it would seem, for a disentanglement once and for all from the inclemency of this institution, if such it can be termed. As a consequence of this denouncement many claqueurs were at the time arrested. The case has not had any legal pursuance, as the prosecutors have been in the meantime called to the colours. There was a subsequent denouncement by the Russian tenor, Romano Ciaroff, and the case was recently brought up for hearing. Ciaroff admitted having paid seventy lire for a 'spontaneous and indispensable ovation' on five different occasions when singing Massenet's 'Manon' at the Carcano. He added that he had been well-served, but that on the sixth evening, indifferent to the veiled threats of the claqueurs, he had flatly refused any further disbursement. The result was that his presentation of 'Il Sogno' was received with glacial silence, marred only by a hiss or two thrown in sideways, and to the latter Ciaroff took exception, and denounced the claqueur, Pellegrini, on the spot. Pellegrini's defensory asseveration was to the effect that he had stipulated a regular contract with the tenor, and contrary to the usual policy followed by other artists, Ciaroff had not confirmed the agreement, therefore he repudiated all responsibility. The counsel for the prosecution stated that Pellegrini was the 'bridge' conducting to claque-land. Several witnesses were called, among whom were the tenors Paoli and Pulverosi, and all confessed to having willingly disbursed to the claque, which is the means at least of eliminating any possibility of unpleasant surprises coming from the public and critics. The result was that Pellegrini was sentenced to one month's imprisonment plus a fine of one hundred lire. This sentence

will not uproot the claque; it is an 'ivy' concern, and most singers—and especially aspirants—will submit to any attempts at extortion. The claque will grow and cling around the theatre pillars for many a long day to come.

A NEW FEMALE COMPOSER.

Miss Lanzarini de Ischia, the coming young pianist-composer, has been giving in the principal cities of Italy a series of concerts, comprising pianoforte music and chamber songs of her own composition, interspersed with pieces of Chopin, Clementi, and Franck. Miss de Ischia made her first public appearance at Bologna by personally conducting her Symphony for full orchestra, based upon a work of Walt Whitman's, 'The Song of the Banner.' The value of the composition may to some extent be gauged by the fact that the entire manuscript was stolen the same evening from the concert hall, and was never recovered. It is reasonable to suppose that the thief was no common one. It may be added *en passant* that the Director of the Bologna Conservatoire, on the occasion of Miss de Ischia's examinations, publicly declared her to have the finest musical intelligence that had passed through that institution for the last thirty-five years. Needless to say that at these concerts she met with the most flattering success.

A charity concert, organized as on previous occasions by the Lombardy Association of Journalists, was given at the Dal Verme Theatre on the evening of June 5. The house was as usual packed to overflowing; the Milanese are always magnanimous where the question concerns charity.

Of special mention was a box adorned with a large Belgian flag, and in which the officers and men forming the Belgian football team sent over from the front, were seated, looking all the world over like British soldiers, with their khaki uniforms and peaked caps. They received a veritable ovation, especially when the orchestra struck up the 'Brabançonne.'

The performance opened with an old Rossinian opera, 'Il Signor Bruschino,' the rank failure of which in 1813 was due to special circumstances. The excellent cast helped to complete the success of the present performance. Ines Ferraris was quite charming as Sofia, and was observant of 17th century coquetry. Pini Corsi, the famous basso-comico, was inimitable, and displayed remarkable activity, notwithstanding his sixty years. Ernesto Badini, Genzardi, and others all co-operated with a will. Maestro Mascheroni conducted with his usual vigour.

Next came a fragment of Massenet's 'Herod,' rather a novelty for the Milanese, for many years have elapsed since it was last given at 'La Scala.' Maria Farneti as Salome and Bellantoni as Herod received prolonged spontaneous applause. The last Act of 'La Favorita' was then given, and Bonci sang 'Spiriti gentili,' and then the duet with Conchita Supervia, supported afterwards by the bass Donaggio. No comment is necessary.

All the artists performed gratuitously. A second performance was given the following evening. The entire proceeds will be devoted to war charities.

'Il Signor Bruschino' is a musical farce in one Act, set to music by Rossini in 1813. It was the custom in those times to insert between Acts of serious operas, a comic or serio-comic one-Act opera, apparently in order to serve the dual purpose of amusing the audience and providing a foil to the dramatic situations of the chief work. The last time it was performed in Milan was on June 2, 1844.

Rossini was under contract to provide a one-Act opera for the San Moisè Theatre of Venice, the impresario at which, having got wind of the negotiations that it was rumoured Rossini had begun with the impresario of the Fenice, determined to revenge himself. He imposed on Rossini a libretto devoid of all interest, deliberately designing thereby to strike a blow at Rossini's growing fame. But the blow recoiled. Rossini, realising the excellent intentions of the impresario, maliciously interspersed in the opera, at the most inopportune moments, all the eccentricities which his vivacious mind could invent. Among other extravagances, during the Allegro of the fine Sinfonia he required the violins after every rest to beat their bows on the tin candle-shades, thus producing a discordant sound not contemplated in the musical scale. The audience, unaccustomed to such

inconsistencies, was at first rather taken aback, but soon burst out of its surprise to enter a protest with much boogie. Rossini was delighted, for he had attained his end, which was to divert the responsibility on to the shoulders of the impresario. This failure did not cause the death of the opera. It was given at the 'Bouffes Parisiens' in 1858, on which occasion many eminent musicians were present, including Flotow. The success it obtained was immediate and complete.

Much success attended the first performance in Italy, at Bologna, of Puccini's new opera 'La Rondine,' which has been the subject of considerable discussion lately in regard to the real authors of the libretto.

E. HERBERT-CESARI.

PARIS.

THE UNION SACRÉE: AN APPEAL BY GABRIEL FAURÉ.

French composers have lately decided to give up their splendid isolation, and strive to be more in unison with the spirit of the rest of the nation. M. Gabriel Fauré launched an appeal to his colleagues, asking them to consent to the Union Sacrée. He said: 'If we brought our works in common, and performed them in a sentiment of real confraternity, would they not then acquire an unprecedented power of expansion and brilliancy? The best means of realising this union of feeling was to revive the Société Nationale de Musique, and give it a new impulse. The names of Alfred Bruneau, Claude Debussy, Paul Dukas, Henri Duparc, Vincent d'Indy, André Messager, were a guarantee that the Société Nationale would be open to all, and would not be suspected of being a particular coterie. Thus all schools of thought could be freely manifested. Why was it that a few among us, whose beautiful artistic and personal qualities have long ago won admiration, refused to rally to this plan? As Debussy has written to me, "Is it not possible, with a little good will, to agree, and should musicians no more have ears?"'

This appeal was not made in vain. The foremost composers of all shades of opinion acquiesced in the proposal. Already M. d'Indy, *motu proprio*, has yielded his presidency of the Société Nationale to M. Fauré, who was at the head of a rival institution. The music-loving public will benefit from these changes, and will have the pleasure of listening to fine performances of works of opposed tendencies in the same concert.

THE BRITISH GUARDS BAND.

Last month we had the pleasure of receiving the combined bands of the British Brigade of Guards and the State drummers, 250 in all, under the direction of Captain Mackenzie Kogan. The reception accorded them by the Parisians had no precedent. Wild enthusiasm and deep emotion were the sentiments roused among this sensitive public, which has learned that delicacy of feeling is as well a British as a French quality. Indeed the English, after having 'conquered two hundred towns and villages, have accomplished the one deed which could possibly increase our affection for them.' The proceeds from the festival they gave with the band of the Garde Républicaine was designed to procure the first necessities to those whom the British Forces have restored to their country.

Two open-air concerts were given by the united bands at the Tuileries Gardens, and there was a magnificent festival at the Palais de Trocadéro on May 24. Empire Day, at which 6,000 people attended. The British bands distinguished themselves in playing Sir Edward Elgar's 'Imperial March,' Bizet's 'Patrie' Overture, Mackenzie's 'Britannia,' Borodin's 'Prince Igor,' and a fantasy on the 'Tipperary' theme. Miss Carrie Tubb sang an air from 'Othello,' and two of Herbert Oliver's songs.

'LE ROI D'YS.'

After five years on the shelf 'Le Roi d'Ys' is again keeping busy the best actors of the Opéra-Comique, where it was for the first time presented in 1888. It is an opera in three Acts and five tableaux, with Edouard Lalo's score and E. Blau's poem. The latter has drawn his libretto from a historic

legend of Bretagne, according to which in a single night, in the 4th or 5th century, the city of Ys disappeared under the waves. In the first Act the King of Ys is at war with Prince Karnac, his youthful neighbour. To stop hostilities he promises his elder daughter Margared's hand to Karnac. She has no enthusiasm for this union, but she knows she is the only ransom that can stop the bloody conflict, and she accepts Karnac. Meanwhile Mylio, the knight, returns from a remote expedition. He loves Rozenn, the king's younger daughter, and is loved by her and also by Margared. At the last moment Margared, seeing Mylio, refuses to become Karnac's wife, whereupon Karnac and his soldiers declare merciless war.

In the second Act Mylio fights Karnac, having previously obtained from the king the promise of the hand of Rozenn should he return victorious. But Margared's misery is unbearable, and burning with a fever of jealousy she gives vent to her fury in a dialogue with Rozenn, whom she curses and threatens. The second tableau of the second Act begins with a joyful chorus of peasants and women singing in honour of Mylio's victory. Margared, in her mad thirst for vengeance, tells Karnac how the city can be submerged by opening the dams (*cluses*) that defend it against the ocean. But St. Corentin, the patron of the city, rises from his tomb and prevents the execution of this sinister plot.

The third Act begins with an animated Breton dance. A group of young men solicit Rozenn from a group of young maidens, the guardians of Rozenn. Then Mylio himself implores Rozenn in the well-known Romance in A major, 'Vainement ma bien aimée,' and soon the couple are invited to the shrine to be blessed. While this ceremony goes on Karnac exhorts Margared to help him to effect the inundation of the city. But although since the apparition of St. Corentin Margared is in better mood, Karnac in a dramatic dialogue excites her baser feminine instincts of jealousy, and in a mad fury they decree the ruin of the city.

In the second tableau of the third Act, we see groups of men on a rock surveying the progress of the flood and imploring mercy. Mylio has killed Karnac, and Margared now says in oracular tones that the ocean will ever rise until it has swallowed her up, and she confesses her complicity with Karnac. In the midst of the ensuing tumult and vociferations, she throws herself into the sea. St. Corentin reappears in a halo and the curtain falls upon the solemn thanksgiving of the populace.

Lalo's score is full of colour. The dialogue in the first Act between Margared and Rozenn, 'En silence pourquoi souffrir,' sustained by the cello in response, lacks neither poetry nor dramatic effect, and the duo in the second Act, wherein we witness the contrast between the suave and romantic Rozenn (Mlle. Edmée Favart) and the passionate and terrible Margared (Mlle. Chenal), is notable. 'Le Roi d'Ys' marks an epoch in French music, in so far as it is one of the first works that reacted against the pernicious Meyerbeerian influence. It is a symbol of the disenfranchisement of French music from a foreign yoke. The Opéra-Comique could hardly have chosen a better moment for reviving it.

PÉTRO J. PÉTRIDIS.

Two new operas by Busoni have just been heard at Zurich, entitled respectively 'Turandot' and 'Arlecchino.' The composer conducted, and received a great ovation. He calls his two works 'the new comedy of (Musical?) Art.' Ricordi of Milan, we understand, has acquired the rights of the operas.

The opera season opened on May 24 at Buenos Ayres with the 'Cavaliere della Rosa' (Strauss), to give it its Italian title. Of course it was sung in Italian by Italian singers, and a Roman paper speaks bitterly of opening the season with a German work.

A recent number of the *Revista Musical Hispano* of Madrid, begins with an excellent translation of M. Jean Aubry's article on Manuel de Falla that appeared in our April, 1917, issue. The source is duly acknowledged.

A collection of Sardinian Folk-songs has been published in Rome and is having a great sale. The collection is distinctly a novelty.

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ROME.

THE JUBILEE OF AN ENGLISH CARDINAL.

The entire English colony of Rome, Protestants as well as Catholics, took part in the celebration of the Monastic Jubilee of the famous English Benedictine, Cardinal Gasquet, on May 10. The event was celebrated in the historic palace of San Calisto. The English residents were presented by the two English bishops, Mgrs. Stanley and McIntyre. After the presentation of a Jubilee gift, and a discourse by the Abbot Amelli, there followed a musical programme. The Roman Vocal Quartet Singers, a company famous not only in the capital but in all the principal cities of Europe, performed the 'Buon Umore' of Gastoldi, the 'Canzone' of Cametti, the 'Ritorno del gregge' of Muller, and the 'Battaglia di Marignano' of Jannequin. Abbot Janssens, the 'cellist, delighted the audience by his performance of a 'Meditation' on the theme of Puccini's 'Manon,' and two melodies of Chopin. M. Pierre von Zuylen, the secretary of the Belgian Legation to the Holy See, accompanied. Other vocal music was supplied by the Signorine Maria Nancia, Olga Conti, Armando Caprara, and Leone Paci. Later, in the Basilica of S. Maria in Trastevere, a solemn Te Deum closed a day in which the popular English Cardinal received such tokens of the affection of his fellow-countrymen as evidently touched him deeply.

A concert of exceptional interest took place in the Augusteo in Rome on May 10, and was repeated later in the rooms of the Philharmonic Society. It included the prologue and second part of a new work by the Rev. Licinio Refice, who is one of the foremost amongst the ecclesiastical musicians in the Eternal City. He studied under Ernesto Boezi, and after teaching in the Superior Pontifical School of Sacred Music, was called to direct the Cappella Musicale of the Basilica of S. Mary Major, a post which he has occupied with honour for the past six years. He is already known for many compositions, and for his oratorio 'Cananea' and his symphonic-poem 'The Widow of Nain.' The new work, a symphonic-poem on the subject of 'Mary Magdalen,' is of considerable length, consisting of a prologue and three parts. It deals with the mystical development of the life of the beautiful penitent, from her call in the house of Simon to the last adieu to her Beloved in the tomb, and the glorious announcement of the fulfilment of His promised resurrection. The theme offers opportunities of complexity and prolixity; and of these opportunities the author seems to have availed himself somewhat too freely. Perhaps this is an impression which would not endure after further hearings, but certainly at a first experience the interweaving of the several themes, and the extraordinary sonority of the orchestra, tended to weary. Yet one critic remarked, 'Let us heartily bless this exuberance of vigor. I would that we had more of it, rather than the arid impotence we see every day around us. With study and practice you can always correct the superfluous.' Another item in the programme was a 'Stabat Mater' by the same composer, and it was judged to be of considerable merit. The orchestra was under the direction of the composer.

The 'marvellous infant' Willy Ferrero has just concluded a series of four concerts at the Augusteo. The young conductor is only ten years old. The third concert of the series was devoted to the music of Mascagni, and the programme, besides the Intermezzo of 'Amico Fritz' and the 'Pavana' of 'Maschera,' included the 'Hymn to the sun,' sung by a choir of two hundred voices. The presence of the composer himself added greatly to the enthusiasm, and the concert was a triumph both for him and his young interpreter, who is a great favourite with the Roman public.

Puccini is still hard at work; and I am informed on excellent authority that he is about to hand three new one-act operas to his publishers. The titles are 'Il tabarro' ('The cloak'), 'Suor Angelica,' and 'Gianni Schicchi.'

To the regret of many admirers, Mascagni has written a musical commentary on a cinematograph film, which (according to the *Orfeo*) is to be entitled 'A satanic rhapsody.' The first performance of this work is announced for the end of the month of June.

LEONARD PEYTON.

Obituary.

We regret to record the following deaths:

TERESA CARRENO, one of the world's greatest pianists, in America (U.S.) early in June. She was born at Caracas, in Venezuela, on December 22, 1853. She was first taught by Gottschalk, and made a public appearance at New York when she was eight years of age. At Paris she studied Chopin's music under Matthias (a pupil of the composer), and later became a pupil of Rubinstein. She had great qualities as a player, her interpretations displaying authority, power, and impressive breadth. Her first visit to this country was made in 1867, since which she has frequently appeared at our most important concerts. At the age of nineteen she was married to Emil Saurer, from whom a few years after she separated, and married Tagliapietra. In 1892 she became the wife of Eugene d'Albert. Her ability was not confined to pianoforte-playing, for during the Mapleson operatic régime in London she sang the part of the Queen in 'The Huguenots,' and for three weeks she conducted an opera company in Venezuela.

H. S. BUNCE ('Shapcott Wensley,' the combined names of his mother and his wife), at Bristol, on June 1. Although not a musician, his skill as a lyrical writer associated him with many composers, amongst whom may be named Elgar ('The Banner of St. George'), Leoni ('The Gate of Life'), J. H. Maunders ('From Olivet to Calvary'), Jacobi (operettas, 'Cinderella' and 'The Babes in the Wood'), J. L. Roedel ('The Hours' and 'Little Snow-white'), Arthur Somervell (operetta, 'The Enchanted Island'), J. Frederick Bridge (three humorous cantatas), F. H. Cowen (cantatas 'Summer on the River'), John E. West ('The Star of Bethlehem'). Besides his ability as a writer he had considerable gifts as a reciter and speaker.

HUBERT JOSEPH CARL ARMBRUSTER, on June 10, after a long illness. He was born in Germany on July 13, 1846, but nearly all his professional life was spent in England and the United States. He was a musician of considerable ability and an excellent lecturer. He was concerned with the Wagner Festival at Bayreuth, and conducted at the Haymarket, Lyceum, Drury Lane, and Covent Garden. In recent years he became an adviser and organiser of bands for the London County Council.

SHELLEY FISHER, the veteran secretary of Trinity College of Music (London), on May 17. This event removes a prominent figure from the world of academic music. Mr. Fisher began his forty-one years' connection with Trinity College of Music as a student under the Rev. H. G. Bonavia Hunt, Mus. D. Within a short time he was appointed superintendent of the teaching department, and upon the resignation of Mr. F. Hannam Clark took up the full secretarial duties of the College, in which work he was engaged up till the time of his death.

ALONZO THOROGOOD, principal tenor of Westminster Cathedral Choir. He was killed in action on the Somme. The *Cathedral Chronicle* says: 'Mr. Thorogood not only possessed a beautiful voice, but was also an excellent pianist and good all-round musician. Of a bright, genial disposition, he was popular with all who were brought into contact with him, and will be sadly missed.'

JOSEPH WILLIAM ULLYET, at Leytonstone, in his seventy-first year. He was an enthusiastic amateur, and gave much of his time and ability to musical affairs. He was chairman of the Stratford Musical (Competitive) Festival, where his business capacity was a valued asset. He was a member of the Madrigal Society of London.

RICHARD MACKWAY, at Bournemouth, in May, at the age of sixty-seven. He was an esteemed vocalist, and was all his life concerned in musical work. At the age of nine he entered St. Paul's Cathedral Choir, and remained a chorister until his voice broke. As an adult singer he was very popular. Sims Reeves thought very highly of his voice and singing.

EDOUARD DE RESZKE, the celebrated bass, at his estate at Garnek in Poland (Petrikon Government District), on May 25. He was born at Warsaw on December 23, 1855. (See the special article on page 301.)

Private HENRY K. CONSTABLE, in France. He was a promising young organist. During recent years he held the post of organist at Balham Wesleyan Church. He attached himself to many musical friends, who are now greatly saddened.

STANLEY JAMES, on May 28. He was organist of St. Stephen's Church, Worcester, for over thirty-five years.

Correspondence.

LEVER v. BALANCE SWELL.

[We willingly re-open this subject to our esteemed and far distant correspondents, but we must now regard the controversy as closed.—ED., *M.T.*]

TO THE EDITOR OF 'THE MUSICAL TIMES'

SIR,—I have been reading with great interest your letters upon the vexed subject of 'Balanced' versus 'Push-lever' swells. It appears to me that there is a danger of the deciding factors being lost sight of in a cloud of dust raised by personal preferences. No one versed in mechanics will voice the claims of a balanced swell pedal. Quite apart from any prejudice to a roller board—a defect which will not be felt in *completely* pneumatic organs—it has an inherent weakness in quite as serious a way. As any person who has to do with making and maintaining in good order any mechanical apparatus knows, any action which is alternately subjected to tension and compression soon develops 'lost motion.' We see this in such relatively hard substances as those that are used in wrist-pins and small-end bearings of motor engines. The old-fashioned swell action with the 'barbarous pump-handle' is essentially a sound mechanical movement. It is always under compression both when at rest and when in action. As this is so, all wear is compensated. With the balanced swell the case is quite opposite. To open the swell the action is one of compression; to close the swell tension is exerted. As the action has to turn several corners, so to speak, pivoted members are necessary. Not a great deal of insight or reflection are necessary to perceive that bushed holes are not going to keep tight long under such conditions—the pivots being *pushed* on one side, and *pulled* on the other side, of the hole. Of course if some high-class builder will fit all these points with steel ball-bearings this objection will disappear. But we have to take things as they are!

Of the physiological considerations I am not competent to judge.

As to the musical side, well, I am staggered. Looking upon your journal as one vindicating the traditions of the highest art in music and musicianship, one wonders how contributors can give utterance to such ideas as letting down the swell 'with a bang,' &c., &c. England must in its wide charity shelter some extraordinarily crude organists. Again, whichever foot is placed upon the swell pedal is taken away from its work at the pedal clavier.

Sir, the interpretation of music is one chiefly of nuances. Whether playing loudly or softly, this is true and always true. The fleeting touch of the swell pedal, lasting but for a moment and then gone for ever, is wasted on such a 'barbarous' contrivance as a balanced swell. The slight touch which makes or mars the music is wasted in 'lost motion'; and so whatever the performer may have in his mind is never given out by his organ.

A point where many organists go astray is that they work upon an organ as an instrument for obtaining broad effects. Well, that is all right in its way. But, just as in pictures, broad effects have to have precise margins and boundaries; and how they propose to get these, with a swell that may or may not open the microscopic amount called for at the critical moment, passes my comprehension.

The balanced swell has advantages, no one denies that, but refinement is not one of them. And to what is music degraded when refinement is relegated?—Well, *what is left?*

N. J. SNOW.

Toowoomba,
Queensland,
April, 11, 1917.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Living at the other end of the world, it is difficult for me to carry on the discussion engendered by my letter to you upon the merits of the balance and lever pedals.

It is just because I believe with Mr. Bernard Johnson that the cause of the lever pedal is likely to be lost that I venture to champion it. Lost causes are not necessarily wrong. In fact, in art, the acclamations of the multitude usually ring false.

Mr. Johnson avoids my main contention, and makes great play with exaggerated statements about noisy controlling rods and shutters. I say exaggerated, but my experience serves to show me that his statements are not true. The lever pedal and shutters in the Brisbane City organ work as silently and sweetly now as they did nearly thirty years ago when they were made by the late Henry Willis. Mr. Johnson also states that it is impossible to work two levers simultaneously. As I do so at every recital I give, this statement must be put down to deficient knowledge.

The root of the whole question lies much deeper than this, because it is not the means which matter, but the end, and if the answer to the following question is determined, all side-issues sink into insignificance: Which method gives the performer the greater power over expression? I affirm that on the whole the lever pedal does, and I stated what appear to me to be cogent reasons for my faith. I am not blind to the defects of the lever or the virtues of the balance system, but as a public performer who for many years has endeavored to gain the affection and money of the cold and unsympathetic public, I can confidently assert that my public and money would have been halved if I had had at my command nothing but the inert and lifeless balance pedal wherewith to control that pearl of great price, 'Expression.'

In conclusion I would suggest an experiment being made of building a swell-box having shutters at the sides and in front, the side shutters to be controlled by a balance pedal and the front shutters by a lever pedal. We could then all be happy, and many beautiful shade effects obtained which are quite unattainable under either of the present conditions. A more scientific type of shutter is required, so that a slight warping of the wood or wearing of the baize would have no damaging effect upon the closure of the tone.

Music Studio,

GEORGE SAMPSON.

Cathedral Close, Brisbane,

April 13, 1917.

THE CARL ROSA COMPANY, SHAFTESBURY THEATRE.

The tenancy of the Garrick Theatre having expired on June 2, the management of the Company, much encouraged by the success of the season, started a new course at the Shaftesbury on June 4. 'Aida' was the first opera given in the more spacious surroundings, and it drew a large audience. The principals were Miss Beatrice Miranda (Aida), Mr. Hughes Macklin (Radames), Mr. Arthur Winckworth (High Priest), and Miss Phyllis Archibald (Amneris). Mr. Arthur Fagge conducted an excellent all-round performance. Later, 'Mignon' was given with Miss Clara Simons, who is one of the most attractive and accomplished members of the Company, in the title-part. Mr. Hughes Macklin (Wilhelm Meister), and Miss Muriel Gough (Filia), a piquant and clever performer.

'Tannhäuser,' with Mr. William Borland in the title-part, Miss Beatrice Miranda (Elizabeth), and Miss Eva Turner (Venus) was another attraction. 'Figaro,' with Miss Clara Simons in her element as Susanna, and that experienced singer, Mr. Charles Victor, as Figaro, was again a popular success. All the above-named operas (except 'Aida') were conducted by M. de la Fuente.

THE BEECHAM OPERA IN ENGLISH COMPANY, DRURY LANE THEATRE.

After a triumphant tour in the provinces this premier opera Company has returned to the metropolis to give a selection of opera in English at Drury Lane Theatre. 'Othello' was chosen for the inauguration, and it was brilliantly presented. Perhaps the more familiar one is with Shakespeare's own language the less interest can one feel in an adapted libretto, but after all, in opera, auditors do not hear many words, and Verdi's glowing music and the immortal plot were enough to

engross attention. Miss Mignon Nevada has before now earned high praise for her performance of Desdemona, but on this occasion she surpassed her reputation. The Othello of Mr. Frank Mullings is one of the greatest of this able singer's interpretations. The rôle is justly considered to be one of the most exacting to be found in all opera (see the article 'The Rôle of Othello,' by Arthur Notcutt, in our April issue). Mr. Webster Millar, as Cassio, was commendable.

Special recognition is due to Mr. Frederic Austin (Iago) for his acting and his subtle power to mood his voice, even in *piano* singing. So far as we are aware he has never before sung and acted so finely. Sir Thomas Beecham conducted, and, as may be imagined, the orchestra was superb.

'Louise,' with all its intense human appeal as drama and its realistic characterization of much that is connected with the word 'Paris,' leaves one with some doubt as to its value as music. Perhaps it is rather late in the day now to attempt to reassess the opera on its musical side. But when all is said it is indubitably an alluring work, and probably it will continue to attract so long as it is so admirably presented as it is by the Beecham Company. Miss Miriam Licette (Louise) is a charming singer, Mr. Maurice D'Oisly (Julian), even though he over-indulges in *vibrato*, contrives to sustain interest, Mr. Frederick Ranaflow (Father) sings with splendid sonority and moving passion, and Miss Edith Clegg (Mother) is also adequate. The celebrated 'Workroom' scene is made as attractive as usual, and some of the anonymous solo-singing here deserves special commendation. Altogether as spectacle and as a play the production is a notable one. Mr. Percy Pitt conducted.

'Tristan,' given by the most talented members of the Company, is a truly wonderful achievement. Who, a decade or so ago, would have ventured to prophesy that a whole company of British artists, who were supposed to be impossible in grand opera, would be able so to present the greatest of operas? The war has wrought terrible evils, but at least it has opened a door to the British operatic singer. Miss Rosina Buckman (Isolda) and Mr. Frank Mullings (Tristan) were at their best, and Miss Edna Thornton (Brangane), Mr. Robert Parker (Kurwenal), and Mr. Norman Allin (King Mark) were fit associates. The orchestra, under the inspiration of Sir Thomas Beecham, was truly magnificent. The climaxes were superb.

'Boris Goudounov' is surely one of the best achievements of the Beecham Company. Not only did the principals, Mr. Robert Parker (Boris), Miss Edith Clegg (Nurse), and Mr. Alfred Heather (the Idiot), exhibit competence, but the chorus, which is more important in this work than in any other opera, was wonderfully good in the realism of its acting and the certainty of its execution. Further, the stage spectacles and management call for the highest praise. Mr. Eugène Goossens, sen., conducted with conspicuous skill.

The resurrection, on June 8—the first production in London—of Bizet's fifty-year-old opera, 'The Fair Maid of Perth,' excited curiosity. It was not expected that this early work of the composer would display the genius of 'Carmen,' but as it turned out it provided many delightful moments of melody, charm of rhythm, and piquant scoring. The orchestra was in good form, and shared the glory of the encore of the ballet which was demanded in vain. Sir Thomas Beecham conducted.

'Böhème' served to illustrate the versatility of the Company. Misses Bessie Tyas (Mimi) and Désirée Ellinger (Musetta) were on the whole excellent, and they were well supported by the other principals, and the chorus was at its best. Sir Thomas Beecham conducted.

'Aida' was given with Miss Rosina Buckman in the title-rôle (a virtuoso interpretation), Miss Edna Thornton as Amneris, and Mr. Frank Mullings as Radames. As a spectacle it was a triumph of stage-management. Mr. Eugène Goossens, sen., conducted.

'Samson and Delilah,' with Mr. Walter Hyde and Miss Edna Thornton in the name-parts and Mr. Robert Parker as High Priest, was given with due sumptuousness under Mr. Percy Pitt.

The inclusion of 'Il Trovatore' in the repertory was a surprise. It was given in somewhat unconventional style, and drew a large audience. Other operas given up to the time of our writing have been 'Butterfly,' 'The Girl of the Golden West,' 'Pagliacci,' 'Cavalleria' (with a very attractive new-comer, Miss Helen Barrigar, as Santuzza).

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Sir Thomas Beecham's successful operatic season at the Prince of Wales Theatre terminated with a brilliant close on May 26, two operas being presented on that date, 'Samson and Delilah' in the afternoon and 'Tristan' in the evening. Sir Thomas, who conducted Wagner's great music-drama, when called before the curtain merely bowed his acknowledgments, but the audience would not be satisfied with this and he was compelled to say a few words, although, as he explained, it was a strain to have to make a speech after conducting a work of such magnitude. He thanked the audience for the splendid support given to his enterprise, and added that he hoped to come again to Birmingham next year for a stay of one month at least. He also said the formation of the local permanent orchestra was progressing most favourably, and he hoped that opera-goers would also patronise the concerts to be given in the coming Autumn and Winter.

We had three consecutive performances of Elgar's 'Dream of Gerontius,' and the 'Spirit of England' ('To Women' and 'For the Fallen'), given by Mr. Appleby Matthews at the Town Hall on June 1, 2 and 3 in aid of funds to provide extra comforts for wounded soldiers at the 1st Southern General Hospital, Edgbaston. The attendances did not come up to expectation, and the charity is therefore not likely to benefit much by Mr. Matthews's laudable efforts. He conducted each evening, and had under his bat a full orchestra and choir, assisted by Mr. C. W. Perkins at the organ. The principal soloists were Mr. Gervase Elwes, Miss Helen Anderton, and Mr. Harold Howes, the soprano solos in the two small choral works 'To Women' and 'For the Fallen' being sung by Miss Phyllis Lonsdell. Considering existing conditions, the performances were certainly quite meritorious, excellent help being rendered by the solo artists.

In aid of the V.M.C.A. Hut fund, Mr. Sydney J. Halliley gave a concert at the Temperance Hall on May 30, all the vocalists being pupils of the concert-giver, who himself is a well-known local tenor. The programme principally consisted of songs and vocal duets, contributed by Miss Lily Booth, Miss Ethel Hearn, Madame Alice Bickley, Miss Rose Ward, Miss Gladys Bryan, Miss Ada Belcher, and Miss Winifred Downing, and Messrs. E. Goddard, B. Anderton, Reg. Baron, R. H. Howden, and Sydney Halliley. All the items were of a popular character. Among the vocalists Miss Winifred Downing, the possessor of a rich and sympathetic voice, achieved the greatest artistic success.

Our talented local pianist, Mr. Arthur Cooke, who has already made a name for himself at the Queen's Hall Promenade Concerts, London, gave on May 29 a Chopin recital at the Stockley Hall, achieving a triumphant success, quite surpassing his many previous efforts. His admirable selection comprised some of the best pianoforte pieces by Chopin, such as the magnificent Fantaisie in F minor, the great Scherzo in B minor (to which the French appended the name of 'Le Banquet Infernal'), the Tarantelle, seven of the great Etudes, and the heroic Polonaise in A flat. Indeed the whole recital was masterly in every direction.

The students' seventeenth annual orchestral and choral concert in connection with the Midland Institute School of Music was held at the Town Hall, under the direction of Mr. Granville Bantock and Dr. William H. Harris, on June 6. The choral selection was restricted to female voices only, comprising three part-songs by Russian composers, and three English 'choral songs'—Holbrooke's 'Gentle Spring,' and Harris's 'Dirge' and 'Spring Song,' the latter receiving by far the best performance. The orchestra (strings only) gave Fenney's little orchestral poem 'In the Woods,' already performed here in March last, and Byrd's Orchestral Variations 'The Carman's Whistle,' based on a popular tune, 'The Courteous Carman and the Amorous Maid' in the time of Byrd (1542-1623). The orchestra also accompanied Bach's Pianoforte Concerto in D minor, the soloist being Miss Freda Cahill. Pianoforte solos were also given by Miss Florence Evans, Miss Nellie Woodward, and Miss Dorothy Yoxall in quite scholarly manner. Among the vocal soloists Miss Margaret Harrison displayed the greatest talent. The accompanist was Mr. G. H. Manton.

The only vocal and instrumental concert in connection with the Edgbaston Botanical Gardens Summer fixtures was given in the Floral Hall on June 9. The whole concert was one of the best held there for some years, and met with the utmost appreciation. The vocalists were the Priory Male-Voice Quartet, Madame Elizabeth Thompson, a new soprano, Miss Winifred Downing, an excellent new contralto, and Mr. Herbert Simmonds, our well-known local baritone. Mr. Paul Beard, the remarkably gifted violinist, and Mr. Arthur Cooke (pianoforte) completed the list of artists. The accompanists were Mr. Richard Wassell and M. Louis Grandpierre, the latter accompanying the violin solos.

BOURNEMOUTH.

The only musical events of the month calling for remark are the weekly Symphony Concerts and another appearance of that constant visitor to Bournemouth, Mr. Mark Hambourg. Unfortunately, the writer of these lines was prevented from attending this latter function, and therefore cannot record his impressions of the pianist's performance of the B flat minor Concerto by Tchaikovsky. It may be presumed, however, that it did not differ very greatly from the many past interpretations by Mr. Hambourg of this popular Concerto, interpretations that have always aroused the enthusiasm of those who revel in the magic of his superb technique.

At the second summer Symphony Concert the principal items were Beethoven's Symphony No. 1, in C, and the Variations and Polonaise from Tchaikovsky's third Suite. Also, Mr. Hend Wolters, one of the most reliable members of the Orchestra, played part of a Cello Concerto by Lindner, in which the performer's good qualities were clearly noticeable, and Miss Nora Read, another local artist, sang the well-known soprano aria from Charpentier's 'Louise' very acceptably. The event which promised the greatest interest at the following week's concert was the appearance of Madame Fachiri, niece and pupil of Joachim, in Beethoven's Violin Concerto. Her playing—on Joachim's finest Strad, be it said—was of a very high order, this admirable artist receiving an exceedingly cordial welcome. Borodin's second Symphony and Weber's 'Euryanthe' Overture completed the orchestral numbers, and Signor Jose de Moraes sang a couple of vocal items in pleasurable style. The programme on June 6 consisted of Raff's 'Lenore' Symphony, Beethoven's 'Coriolanus' Overture, a Trio for two flutes and pianoforte by Kuhlau, played by the Messrs. Jean and Pierre Gennin and Miss Edith Ashby (Winter Gardens instrumentalists), and the 'Non più andrai' aria from Mozart's 'Figaro,' which was sung by Mr. Dawson Freer. The writer was not present at this concert, however, so cannot comment upon any of the proceedings. Mr. Dan Godfrey compiled a pleasant little programme for the fifth concert of the series, the playing of the orchestra doing ample justice to its contents. Svendsen's second Symphony is an unequal work, but much of it is very charming in a quiet way, and Mr. Godfrey and his instrumentalists responded to its demands quite successfully. Sullivan's 'Overture di Ballo,' too, went very well, due point being also given to the graceful passages of Elgar's 'Wand of Youth' Suite (No. 2). M. J. Gennin and Mr. A. Ferrari (both of the orchestra) played Saint-Saëns's Tarantelle for flute and clarinet with the requisite briskness, and Mr. Kenneth Ellis's powerful bass voice was heard to advantage in Gounod's extremely hackneyed aria, 'She alone charmeth my sadness.' The audiences on each occasion have been very satisfactory from the point of view of numbers.

EDINBURGH.

The third Reid Orchestral Concert took place on May 19. The programme included Brahms's 'Tragic' Overture, Schubert's 'Unfinished' Symphony, Mozart's G minor Symphony, and Beethoven's 'Consecration of the House' Overture. Miss Flora Woodman was the vocalist. The fourth concert of the same series was given on May 26. Beethoven's seventh Symphony, Mozart's Overture to 'Der Schauspieldirektor,' and several Orchestral Dances also by Mozart

formed the first half of the programme. Prof. Tovey played the Brahms B flat major Concerto for pianoforte, and conducted the orchestral part from the instrument. This method of conducting such a work called forth a good deal of criticism which did not give sufficient praise to the success of the experiment. It has to be remembered that the orchestra was formed for the study of such works, and here we had a band which knew the true relation between the solo instrument and the orchestral part of the composition. The result was that the balance was appreciated, and many passages were made clear which under the ordinary conditions of performance are frequently obscure. Prof. Tovey deserves great credit for his courage and success, and viewed in relation to the educational aspect of the concerts the method is commendable.

Mr. Waddell's string orchestra gave an enjoyable concert on June 8. Madame De Vos was the pianist, and Mrs. Dalziel Gray and Mr. Charles Creswick gave interesting vocal numbers. Among the latter, attention should be drawn to an inspired setting of 'The dowie dens of Yarrow,' by T. S. Drummond.

A military concert by the band of the Argyll and Sutherland Highlanders calls for record. It was given on June 13, when Mr. F. J. Ricketts, the bandmaster, presented a programme of an exceptional nature. Although the band had few experienced players, it reflected the artistic outlook of the conductor. An arrangement from 'Madame Butterfly' showed a fine sense for effect while retaining as far as possible a faithful adherence to the original orchestral version. A selection of fine old Gaelic songs included several vocal numbers which were most delightful, and opened up possibilities in this direction. The songs were not detached numbers, but were introduced as a part of the scheme. The accompaniments showed the same feeling for effect, as was evinced in the selection referred to.

LIVERPOOL.

Under the able chairmanship of Mr. E. A. Behrend, the Philharmonic Society's annual general meeting passed off without any untoward incident. It is true that a proprietor who holds a number of stalls upon which the annual subscription has to be paid whether seats are used or not, lifted up his voice against the classical music which he considers keeps numerous people away from the concert. Personally he advocated the kind of music which could be heard in so many places for the price of a cup of tea. It need hardly be said that the speaker found no supporters, and the chairman expressed the sense of the meeting when he said they might congratulate themselves that through this disastrous war, when they had been thrown more than ever on their own resources, they had found musical ability in this country both as regards composers and performers equal to that of the foreign artists upon whom they had previously relied. The printed report and statement of accounts were adopted, as also a proposal to draw up a scheme by which members might be able to relinquish their liability in regard to shares. It was pointed out that of 460 proprietors holding 1,281 seats, no fewer than 122 are executors and trustees holding 393 seats. Another proposal was made to hold a certain number of concerts on Saturday afternoons, which would enable proprietors living at a distance to attend more frequently. This and other matters of detail in connection with next season were left over to be settled at a special meeting to be summoned towards the end of August, and no doubt with the good management which may be assumed, all will be well, even in these swiftly-changing times which have so materially altered the earlier conditions under which the famous Society was instituted in 1840 and since successfully carried on.

Active preparations are now being made in various directions for the Royal National Eisteddfod of Wales, which is to be held at Birkenhead on September 5 and 6, under the presidency of Lord Leverhulme. Particulars of the various musical contests which are to be held as usual, 'even in the midst of Armageddon,' have already been outlined in these columns in October last, and the lists were closed on June 30. There will, alas, be no male-voice choir competition, for obvious reasons, and the chief choral competition is confined

to choirs of fifty to sixty voices. But the Welsh soldiers who have shown such magnificent bravery in Mesopotamia and on the stricken fields of France and Flanders are not forgotten when the great annual Welsh Festival of literature, music, arts and crafts is held in their unavoidable absence, and six thousand copies of the programme of the third day's Hymn-singing Festival, which is tacked-on to the Eisteddfod proper, have been provided for distribution among the Welsh troops. This 'Gymnafon Ganu' has been described as an 'orgy of hymn-singing' which peculiarly appeals to the religious fervour of Welsh congregations; it is doubtful whether any practical advantages occur from a musical point of view. An item of local interest is the news that Mr. Llew. Wynne, so well-known in local Welsh literary and musical circles, is again to assist in the secretarial duties.

The lunch-hour Wednesday pianoforte recitals in Rushworth Hall continue to attract numerous audiences, to whom, especially at the present time, a little good music is as water in the desert. In succession to Mr. Edward Isaacs, whose six performances have left an abiding memory, recitals have been given by prominent local pianists, including Mr. Joseph Greene, Miss Marguerite Stilwell, Mr. Frank Bertrand. The first nine programmes of the series were significant of the conventional rut in which pianoforte recitalists are content to move, for the only example of English music was Grainger's 'Shepherd's Hey.' It would really seem that these clever players are unacquainted with the outstanding examples of English art, which range from the 'Carman's Whistle' to Parry's delightful 'Shulbrede Tunes,' and provide plenty of scope for agile fingers as well as food for the mind. In his organ-recital programmes at St. George's Hall, Mr. H. F. Ellingford is more eclectic, and organ music of merit by English composers is generally well-represented. A notable recent example was the Organ Suite, Op. 63, by Dr. James Lyon, three melodious movements of which the time-signatures respectively were $\frac{3}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$ in regular alternation.

The revival of public interest in, and appreciation of, opera, or the creation of a new taste in the musical portrayal of dramas of vital human interest (it is not quite clear which) has been very noticeable hereabouts, and if Sir Thomas Beecham can see his way to treat us as generously as other more favoured centres, he will find audiences just as numerous and appreciative as elsewhere. We still await a chance of hearing and seeing 'Boris,' to mention only one of the Beecham triumphs of presentation. The recent fortnight's visit of the O'Mara Opera Company to the Royal Court Theatre was the more welcome by reason of the all-round vocal excellence of the organization headed by Mr. Joseph O'Mara, himself a tower of strength. Other notable members included Miss Florence Morden, an excellent Tosca and Madame Butterfly; Miss Irene Ainsley, who was fully equal to the varied demands of Carmen and Orpheus; Miss Jean Gibson, a charming Eily and Nedda; while Mr. William Boland as Tannhäuser made a deep impression by his dramatic ability and splendid tenor voice. Another fine artist, Mr. Flintoff Moore, was excellent as Escamillo and Scarpia. The chorus was occasionally reinforced with welcome effect by members of the Philharmonic Society's choir, and the orchestra was generally equal to all demands. The conductors were Mr. R. J. Forbes, Mr. Charles Risegari, and Mr. W. J. C. Hekker. Thanks are due to Mr. O'Mara for his revival of Gluck's 'Orpheus,' which was well staged and well sung, the principals being Miss Irene Ainsley (Orpheus), Miss Jean Gibson (Eurydice), and Miss Violet Parsons (Amor). Mr. Forbes conducted the highly interesting performance, upon which great pains had been taken in preparation.

Under the auspices of Trinity College of Music, of which the local secretary is Mr. J. Raymond Tobin, an enjoyable vocal and instrumental recital was given in the Philharmonic Hall on June 16, by three eminent professors of the College, —Mrs. Helen Trust (vocalist), M. Emile Saurer (violin), and Mr. Charlton Keith (solo pianoforte and accompanist). An address was also given by Dr. E. F. Horner on the work of the College, which was the pioneer in establishing the local musical examinations which since the early 'seventies have so greatly improved the standard of music taught in this country.

MANCHESTER AND DISTRICT.

Too late to be included as a postscript to my last message came the definite announcement (already hinted at in an earlier paragraph) that arrangements are already completed for a six weeks' season of the Beecham Opera Company in the Manchester New Queen's Theatre, commencing on December 26 next. The repertory is not yet fixed, but important novelties are to be expected. As the Hallé Orchestra in its entirety is to be engaged, it follows that the customary fortnight's vacation of the Hallé concerts (from 'Messiah' night to an early date in January) must be extended to at least February 9 or 10. This suspension will probably mean the disappearance of at least four orchestral concerts from the Free Trade Hall. Whether miscellaneous concerts of any type may be substituted, or whether the Hallé subscription shall be continued in the usual way, subscribers taking their Thursday night at the opera instead of at the Free Trade Hall,—these details are matters for speculation as yet. Such a departure from the routine of nearly sixty seasons involves great work for the management, and the annual Hallé meeting cannot possibly be held until the very end of June, or maybe July.

Without appearing over-sanguine, we may venture the opinion that only in some such way of joint concert-opera seasons can a solution be found for the economic problems confronting our orchestral-players and singers on the one hand; or, on the other hand, of broadening the musical outlook of the masses of our citizens. People could always be attracted to ordinary concerts by the magnetism of a famous or notorious personality; their interest often, perhaps almost invariably, lies in the singer or the player more than in the music sung or played. With some a transformation before long takes place, but with the great majority it must be said that no musical progress, in the real appreciative sense, becomes apparent. Huge crowds are drawn, much enjoyment given, but no definite gain to the community is secured through music coming to be loved as an art for its own sake. There have not been wanting signs that orchestral concerts, which in the past have done most to promote the establishment in our midst of genuine musical appreciation, must in the future lead their public beyond the now tolerably familiar repertory into new fields of musical thought and delight to be found in lyrical dramatic work. There can be no doubt that the close interplay of operatic and orchestral effort will react most beneficially on both forms of art by giving greater zest to our indulgence. Another benefit should accrue, namely, the purging of our orchestral programmes from the 'operatic excerpts' which in the last season were hardly a source of strength. Further comment on this development may be postponed until the August issue.

The brilliance of the Beecham season during May last somewhat obscured the humbler light of the O'Mara performances which ran in the Gaiety Theatre for a fortnight concurrently with the larger scheme. In all large centres of population will be found people who think that they either could not afford or perhaps could not fully appreciate the 'swell' shows, but who will flock to the humbler performances of 'Maritana' or 'Bohemian Girl' and other ballad operas. Viewed in the right light they are really training grounds, and theirs is a very definite and necessary function in the evolution of artistic appreciation. The O'Mara visit this year drew distinction from the production of Gluck's 'Orpheus,' to which Miss Marie Brema brought much of her well-known enthusiasm; there was also a degree of co-operation between the Opera Company and some students of our Royal College of Music.

Mr. R. J. Forbes is one of the most illustrious products of the Royal Manchester College, and to his already considerable accomplishments as a chamber-music and solo pianist, he is now adding conducting experience gained by touring with the O'Mara Company. Mr. O'Mara paid a high compliment to his ability in this capacity.

Dr. Keighley has been appointed to the position rendered vacant by Mr. Herbert Whittaker's resignation of the conductorship of the Manchester Vocal Society, a choir composed of semi-professional soloists who give their services, and in return enjoy some amount of publicity at the Society's concerts. Such an organization will never attain the highest results until its members recognise that they need to be choir-singers—before they are soloists.

OXFORD.

We have had no concerts here this term, the exigencies of the war preventing them, but on June 5 the usual terminal lecture by the Professor of Music, Sir Walter Parratt, took place in the Sheldonian Theatre, the subject being 'Humour in Music (conscious and unconscious).' The Professor began by saying that it was a difficult matter satisfactorily to define the word 'humour,' especially in music. He had consulted several dictionaries as to its meaning, and found it sometimes defined as 'fun and merry thought.' A great number of definitions were given in the still unfinished 'Oxford Dictionary,' but they hardly struck him as being really good, or quite suitable to his present purpose. He thought that in true humour it was possible to find both smiles and tears, and those who had wandered leisurely through country churchyards and had studied epitaphs must have come across countless instances of both, and must have been both saddened and amused almost at the same time. The lecturer proceeded to quote a number of remarkable instances of unconscious humour from 'The Bible Stories' set to music by Kuhnau, which were first printed at Leipzig in 1700 (now edited by Mr. Shedlock, and issued by Messrs. Novello), amongst the most notable being 'The madness of Saul'—'Saul melancholy, but transformed by means of music,'—'His recovery,'—'The refreshing song from David's harp,' all being remarkable considering the early date at which they were composed.

Coming to Bach, the Professor could not think that any special humour was expressed in the great organ works, for they were grandeur itself, but there was a deal of humour, conscious or unconscious, in his Cantatas; in fact some have gone so far as to say that several of them are pictorial music, and in them may be found passages expressive of 'tumult,' 'peace,' 'wave-motion,' 'bells,' as also 'pride,' 'strength,' 'defiance,' &c.

Then, continued the Professor, Father Haydn was a great humorist, for in his works may be found scores of instances of fun and humour. Here we have only room to refer to one, and that shall be the big fortissimo orchestral chord suddenly let loose in the Andante of the 'Surprise' Symphony. We think we should hardly agree that the 'Representation of Chaos' in the 'Creation' was a case of unconscious humour, but should rather incline to think it was consciously intended by its composer to be precisely what he entitled it,—a description of utter confusion expressed in musical sounds.

Sir Walter said that Beethoven supplied many instances, while Mendelssohn was perhaps the 'arch-humorist' among musicians, revealing in his works humour in all its phases. To take only the delightful 'Midsummer Night's Dream,'—any amount of fun of all kinds may be found there. The bassoon and clarinet can in a moment be transformed into orchestral clowns, they make the fun, and at times it is indeed grotesque.

The illustrations were played on the pianoforte by the Professor and Dr. Allen, and the lecture was a most enjoyable one.

CAMBRIDGE.

On May 25 the University Musical Society gave a performance in St. John's College Chapel of the following works: Hymn, 'Iste Confessor,' and Mass, 'Iste Confessor' (Palestrina), 'Ave verum' (Byrd), 'Jehova quam multi sunt hostes' (Purcell), Sonata of four parts for strings and organ, No. 5, in G minor (Purcell), 'Ave verum' (Mozart), and Elegy, 'Meek, as Thou livest' (Beethoven). A string orchestra of twenty-three players assisted. On June 8 the last concert of the academic year was given. The programme consisted of Beethoven's seventh Symphony, Overture, 'The Bartered Bride' (Smetana), Prelude for orchestra, 'L'après-midi d'un faune' (Debussy), Three Songs for unaccompanied chorus (Debussy), and ballet scene from 'Prince Igor' for chorus and orchestra (Borodin). It was highly creditable for the Society under present circumstances to undertake two such concerts in the May term, but the enthusiasm of the members and the energy of Dr. Rootham, who conducted, enabled them to be carried through successfully.

NEWCASTLE AND DISTRICT.

The meeting of the Northern Section of the I.S.M., held on June 9, took the interesting form of a lecture by Mr. W. G. Whittaker on 'The Music of Gustav von Holst,' with illustrations by members of the Armstrong College Society and the Newcastle-upon-Tyne Bach Choir. It was held in the Central Hall, Westgate Road, at 3 p.m.; and although the glorious weather invited outdoor recreation, a large audience assembled. In spite of his name Mr. von Holst is British, and he must certainly be reckoned as one of the most important composers of the younger generation. There is daring, originality, and much beauty in all his compositions, and his workmanship is masterly. The illustrations included part-songs for female voices: 'Tears, idle tears,' 'The swallow leaves her nest,' 'Pastoral,' and selections from the second and third groups of Hymns from the Rig Veda; for mixed voices, 'The Message,' from the 'Cloud Messenger,' and two old English Carols with delightfully quaint accompaniment of oboe and cello. A surpassingly beautiful solo song with pianoforte was sung by Miss Lawton, and three very original songs for voice and violin, with no other accompaniment, by Miss Fleming and Mr. Alfred Wall. Miss Annie Eckford was at the pianoforte, Mr. Whittaker conducted, and Mr. J. B. Clark was in the chair.

A very resolute effort is to be made by the music-teachers in the Secondary Schools in Durham and Northumberland to raise the standard of music in the schools throughout the district, one encouraging feature being the increase of performances to the pupils. Mr. W. Ellis, of Durham, gave a recital at St. Margaret's Church, Durham, on the new Harrison organ to the girls of the High School and County School on June 18. The programme contained Bach's 'St. Ann's' Fugue, the Largo from 'From the New World' Symphony of Dvořák, and Widor's Toccata in F. At the Darlington High School for Girls weekly lectures are given by the music-master, Mr. T. Henderson, the illustrations this term being Beethoven's Septet for pianoforte duet, Beethoven's Sonata in F for pianoforte and violin, with a group of old violin pieces by Lulli, Martini, Bach, and Handel, Mendelssohn's Variations in D for pianoforte and cello, Strauss's 'Cello Sonata in F (first movement), a Sarabande by Bach, and a Bourrée by Handel.

DUBLIN.

The Students' Union of the R.I.A.M. gave a concert at the Aberdeen Hall on June 12. The programme included first performances of Franck's 'Les Djinns,' in which Miss Annie Lord was the solo pianist, and Dr. J. F. Larchet conducted, the orchestra being composed of strings, with the wind parts played on a harmonium by Miss Madeleine Moore (Mrs. J. F. Larchet); Stanford's 'Songs of the Fleet,' for solo and chorus, sung by Mr. Percy Whitehead and conducted by Mr. T. H. Weaving; Suite for Strings, by Weingartner, conducted by Dr. J. F. Larchet. Miss Kathleen Roddy sang 'My brown-haired boy,' Irish melody arranged with accompaniment for strings by Dr. Larchet; Mrs. Boxwell played two movements of Borowski's 'Sonata Russe' for pianoforte solo; Miss Bessie Bourke, Miss May Lord, and Mr. Robert Porterton, played Dvořák's Terzetto for two violins and viola, and Mr. W. Hopkins conducted a ladies' choir which sang Franck's 'Song of the Ermine' and Balfour Gardiner's 'Sir Eglamore.' The choir and orchestra were in all cases extremely good.

The Brisban Opera Company, conducted by Mr. Vincent O'Brien, gave during the month of June a fortnight's performances of Wallace's 'Lurline' at the Queen's Theatre (twice nightly). Principal parts were taken by Miss Kathleen McCully, Miss Cathleen Gavin, Miss Eileen Furlong, Mr. Harry O'Dempsey, Mr. Walter McNally, and others.

On June 21, the R.I.A.M. string orchestra, conducted by Dr. Esposito, gave a concert in the Mansion House. Miss Edith Kelly and Miss Marion Dunne were solo vocalists, and the programme included Corelli's Concerto in D, No. 7; Adagio and Scherzo, from Op. 60, Esposito; Aria in E, Bach; Minuet, Musette, and Gavotte, Handel; Novellette, Op. 52, Coleridge-Taylor; and Mendelssohn's Octet, Op. 20, played by all the strings, numbering thirty-six.

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DEVON AND CORNWALL.

PLYMOUTH.

The Glee Party formed among R.N. Accountants at Devonport, and trained by Mr. R. R. Kimbell, gave a concert on May 17, for a parochial fund. But a more important event was that on June 5, in the Guildhall, on behalf of a Services Orphanage. What was most to be admired was the perfect blend of these twenty-five voices, the unanimity of expression, and the enthusiasm of the singers. Pieces by Coleridge-Taylor, Adam, Percy Fletcher, Rutland Boughton, and Sullivan offered pleasing variety. Particularly interesting was a group of national melodies, of which 'Breathe soft, ye winds,' 'Annie Laurie,' and 'The Unseen Comrade' were arrangements by Dr. Walford Davies, and 'All through the night' arranged by Mr. Kimbell, who also contributed 'Keith o' Ravelstow,' a dramatic and skilful part-song. The band of the 3rd Devon Regiment, conducted by Mr. G. A. Herniman, played.

At the United Methodist Church, Ebrington Street, 'The Creation' was given on May 20 by eighty performers, directed by Mr. R. Lang, who came out of his retirement to repeat a success achieved during his years of service as organist of a neighbouring church.

The management of the Theatre Royal has made a welcome effort to popularise high-class comic-opera by running a month's season in English. Up-to-date, 'Les Cloches de Corneville' and 'La Mascotte' have been the examples revived, and 'Falka' is announced. A vivacious and operatically gifted prima-donna has been secured in Mlle. Yvonne Granville, whose vocal talent is good if not great, and whose acting is bright and fascinating. Mr. E. W. Royse, a veteran of seventy-four, was coaxed from his well-earned rest for the production of 'Les Cloches,' and Mr. Herbert Cave and Mr. Jameson Dodds have helped to make the season the prosperous success it is. Mr. Wood is the musical director, and Mr. J. M. Glover shares on occasion the duties of conducting.

Good work is being done by a local band in providing music for the people on the historic Hoe. The performers will be paid by a percentage of the revenue from hire of chairs, the Corporation not seeing its way to embark on a professional season as in former years. For several weeks the band of the 2nd Devons has attracted large crowds to Devonport Park. These musicians, over forty in number, are all Service men who perform military duty throughout the day, and therefore the good standard of playing to which they have been brought by Mr. Herniman is creditable. The season on the Hoe opened somewhat late, on June 13, when thousands of people listened to a popular programme played by the band of the Devon R.G.A., under Band-Sergt. A. Mynett.

TORQUAY—EXETER.

Good programmes were given during the week beginning May 26 in Torquay Pavilion by the Municipal Orchestra under Mr. Lennox Clayton and visiting artists. Afternoon chamber concerts were well patronised, and among the works played were a Haydn String Quartet in E flat; Brahms's Pianoforte Quartet in G minor; Sarasate's duet for two violins, 'Navarre' (Mlle. Rosa Sieveking and Miss Jessie Bowater). Orchestral numbers included Suites by Bizet and Massenet, Symphonies by Mendelssohn and Schumann, Overtures by Weber, Gluck, and Adam ('Le roi d'Yvetot'). On June 9 Mr. Philip Cathie achieved much success in Merikanto's 'Valse lente,' Fibich's 'Poem,' Randegger's 'Saltellato Caprice,' and, with the band, Max Bruch's Concerto No. 1, in G minor; Miss Dawson Campbell played pianoforte music by Scriabin, Rachmaninoff, and Chopin; and Miss Winifred Fisher was the vocalist. During the week opening on June 12, the Balalaika orchestra played, making a great feature of Russian folk-songs, and of national and characteristic dances.

Miss Gidley's band, at Exeter, contributed to a concert on June 13, when the Girl Guides sang, Private Le Marchant played violin music, and Mr. Dean Trotter was the solo vocalist.

CORNWALL.

Students of the Royal School of Music gave a concert at Porthtowan on May 17 for Red Cross Funds. Mr. Waichkoski played violin pieces.

Marazion Ladies' Choir, conducted by Mr. J. H. Trudgeon, pleased a large audience on May 23 by singing part-songs in a finished and sincere manner. 'Sir Eglamore' (Balfour Gardiner) and a Requiem by Coleman Young were included.

Mr. Fagg Gower gave an organ recital in St. Buryan Parish Church on May 28, varied by vocal solos by Mrs. O. Law.

BRISTOL.

Before the Bristol Royal Orpheus Glee Society closed its season, the members took the opportunity of recognising the long years of service of Mr. J. F. W. Tratman, the retiring secretary. The presentation took the form of an admirably designed chair, with many adjustments, and a plate attached to the foot-rest bore this inscription: 'Presented to J. F. W. Tratman, Esq., by members of the Bristol Royal Orpheus Glee Society, on his retirement from the office of honorary secretary, as a small recognition of his valued and untiring work on behalf of the Society, 1902-1917. May 21, 1917.' Mr. A. Lambert, chairman, said they were deeply grateful to Mr. Tratman. He was not resigning his membership, which dated back to 1873. The whole Society felt something more than esteem for Mr. Tratman: they had a real affection for him. Tributes were also forthcoming from Mr. V. H. Stroud, the 'father' of the Society, Mr. George Riseley, the conductor, and from Mr. Jefferies. Mr. Tratman, in the course of his reply, spoke of the perfection with which the Society performed unaccompanied male-voice glees, and expressed his heartiest good wishes for its future prosperity. Mr. C. R. Fothergill was appointed hon. secretary, and Mr. Follett accepted the office of hon. assistant-secretary.

Concerts are few and far between just now, but a large audience welcomed the song recital by Miss Van der Beek at the Victoria Rooms on the evening of June 16, when she had the assistance of Miss Helen Cavell (violin), Mr. Austen Carnegie (vocalist), Mr. Vivian Langrish (pianoforte), and Miss Dorothy Peake (accompanist). The programme consisted mainly of songs by modern English, American, French, and Russian composers, which enabled Miss Van der Beek to display her intellectual and musical capabilities to the full. In 'Le Nil,' by Leroux, the effect was enhanced by a violin obbligato, and other successful numbers were Massenet's 'Air de Salomé,' and Frank Bridge's 'Violets blue' and 'Love went a-riding.' Mr. Austen Carnegie was heard in songs by Messager, César Franck, Roger Quilter, Coleridge-Taylor, Marie Horne, and Comingsby Clarke. Miss Helen Cavell's violin solos were well received, and Mr. Vivian Langrish introduced an Oriental Fantasia entitled 'Islamley,' by Balakirev, which was said to be heard for the first time in Bristol.

Mr. J. F. Nash, the senior lay-clerk of Bristol Cathedral, has just completed half-a-century's service, having commenced as a chorister in 1867. He sang as a boy at the laying of the chief corner-stone of the Nave by the Earl of Limerick on April 17, 1868. Many interesting functions are recalled by Mr. Nash, who remembers the late Archdeacon Norris announcing one Sunday that 'next Thursday being Good Friday, the services,' &c. He should have said Ascension Day. Mr. Nash's connection with the Cathedral has, he says, been a very happy one, especially as they have always been blessed by a set of lay-clerks not only most capable in the performance of their duties, but also most desirable from a personal point of view, and he states that his Cathedral work is as fresh to him to-day and gives him as much pleasure as on the day, half-a-century ago, when he first donned a surplice.

Mr. Ralph T. Morgan, the organist of St. Mary Redcliff Church, whose bi-monthly organ recitals have drawn notably large and appreciative audiences, has been called to the colours, and the recital on June 11 will probably be his last for some time to come. Other leading organists likewise called up are Mr. Arnold Barter, of Portland Chapel, the conductor of the Bristol New Philharmonic Society, Mr. Charles Read, of St. Alban's Church, the conductor of the Bristol West Choral Society, and Mr. Sellick, organist of St. Saviour's, Woolcott Park.

Miscellaneous.

The Archbishop of Canterbury has conferred the degree of Doctor of Music (*honoris causa*) on the Rev. C. H. Palmer, in recognition of his invaluable Plain-song research and of his services to the cause of Church music. How highly his musicianship is appreciated is shown in the list of those who supported the petition to the Archbishop for the degree. It includes Sir Edward Elgar, Sir George Henschel, Dr. R. Vaughan Williams, Dr. H. Walford Davies, the University Professors of Music at Dublin, Birmingham, Edinburgh, and the National University of Ireland, the Dean of Christ Church, Dr. H. P. Allen (Oxford), Dr. Rootham, Mr. E. J. Dent, Dr. Ezerd (Cambridge), Dr. Hadow, the Musical Directors of Eton, Harrow, and Winchester, and the Cathedral organists of Birmingham, Bristol, Carlisle, Durham, Exeter, Gloucester, Lincoln, London (both St. Paul's and Southwark), Manchester, Norwich, Oxford, Ripon, Salisbury, Truro, Wells, Winchester, Worcester; also Mr. B. Luard-Selby (late of Rochester Cathedral), and Dr. R. R. Terry (Westminster R.C. Cathedral).

On June 21, at Burlington House, under the auspices of the British Academy, D. W. H. Hadow lectured on Beethoven. He disclaimed any intention to disclose anything new about the great composer; but what Dr. Hadow has to say on musical topics is always lucid and informative. The audience (which included Lord Bryce in the chair) was much interested. We look forward to the publication of the address in the Transactions of the Academy.

The Music Trade is a new-comer in musical journalism. The first number (issued in May) has a promising appearance. It is full of brightly-written matter, and shows a decided attitude towards the 'enemy' trader. It is published monthly at 3d.

The Coliseum, the management of which devotes some attention to British music, has made a popular 'turn' of four new songs composed by Sir Edward Elgar to Kipling's 'Sea Warfare Poems.' They are respectively, 'The Lowestoft Boat,' 'Fate's Discourtesy,' 'The Submarine,' and 'Mine Sweepers.' The soloist is Mr. Charles Mott. The chorus of 'The Lowestoft Boat' is an ear-catching refrain, and all the music displays that vigour and expressiveness associated with the composer.

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